

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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ORGAN MEN PREPARE TO MEET EMERGENCY

DEFENSE WORK IS AWARDED

Number of Factories Being Converted—Rebuilding An Important Item—Orders Issued Affecting Essential Materials.

No answer to the plea of the organ builders in Washington a month ago for a modification of the order forbidding the use of tin in making musical instruments had been received at the time this issue of THE DIAPASON went to press. Meanwhile the principal manufacturers of organs were preparing to meet the war situation as best they could after April 1. A number of instruments are under construction and the metal pipes for them are finished, enabling the builders to carry out their contracts. A large amount of reconstruction and repair work that can be done during the war also is being lined up. By utilizing pipes that are on the market, many of them from dismantled organs, and by repairing metal pipes of old organs, old instruments can be rejuvenated. This work, of which there is a large amount throughout the country, will be emphasized and will help to keep busy those artisans who cannot be absorbed into some branch of war work.

At the same time a number of organ builders have been busy converting their plants as much as possible for defense work and have obtained contracts or sub-contracts which will keep them going and their men employed during the continuation of hostilities. One or two of the largest firms have announced that they are changing over to the making of defense requirements exclusively. Others will combine with this efforts to keep the organ industry alive for the duration of the war. Realizing that the world conflict, long as it may continue, eventually will be followed by peace, and a consequent greatly-stimulated demand for new organs, these concerns are managing to keep their staffs together and to serve the nation while looking to the better days of the future.

Some confusion has been caused by conflicting orders issued from Washington. On Feb. 18 the Division of Industry Operations of the War Production Board issued an order outlining a program covering the period from March 1 to June 1. Extent of the curtailment ordered is based on the total amount of critical materials by weight contained in various types of instruments. The materials involved are iron, steel, magnesium, aluminum, nickel, chromium, rubber, copper and copper-base alloys, tin, lead, zinc, phenol formaldehyde plastics, neoprene and cork. During the three-month period "manufacturers may use in total volume up to 75 per cent of the average consumption in 1940 for a similar period of time in instruments and accessories containing less than 10 per cent of these materials by weight. In instruments and accessories containing from 10 to 25 per cent, they may use up to 65 per cent, and up to 50 per cent in instruments and accessories containing 25 per cent or more of the materials. In the manufacture of spare parts for all instruments they may use up to 75 per cent."

In explaining its order, however, the WPB adds this important limitation: "Insofar as any other order heretofore or hereafter issued by the Director of Priorities or the Director of Industry Operations limits the use of any material in the production of musical instruments to a greater extent than the limits imposed by this order, the restrictions in such other order shall govern unless otherwise specified therein."

Organ builders, who have been per-

(Continued on page 2.)

DR. FRANK W. VAN DUSEN, WHO RECEIVES DEGREE



JAMES C. WARHURST IS DEAD; PROMINENT PHILADELPHIAN

James Clayton Warhurst, prominent organist of Philadelphia and well-known to many throughout the country for his activities in the Guild, died Feb. 11 in Hahnemann Hospital, Philadelphia, after a brief illness. Funeral services were held at his home in Philadelphia Feb. 14.

Mr. Warhurst was born in Hyde, England, March 21, 1866, and went to Philadelphia when he was 13 years old. His organ teacher was Frederick Maxson. He also studied voice with Giuseppe del Puente, bass of the Metropolitan Opera Company. Mr. Warhurst taught voice, organ and piano, and was one of the first directors of the Philadelphia Music Club Chorus. His compositions include songs and a large number of two-part choruses for women's voices.

Mr. Warhurst's first organ appointment was at the Asbury Methodist Church, Philadelphia. Subsequently he held positions at the First Methodist Church, Camden; the North Frankford Baptist Church, Bethlehem Lutheran Church, Gethsemane Baptist Church and Hope Presbyterian Church, Philadelphia. He was for sixteen years organist and director of music at the North Baptist Church, Camden, where he had a large divided chorus choir. This church has since become known as the home of the Camden Musical Art Society.

For many years Mr. Warhurst was a member of the board of directors of the American Organ Players' Club. He was also very active in the Pennsylvania Chapter of the Guild, having been a member of the executive committee and, later, secretary. He was dean of the Pennsylvania Chapter from 1931 to 1933. The success of the two Guild conventions in Philadelphia in 1930 and 1939 was due

largely to Mr. Warhurst's activities as general chairman.

Mr. Warhurst is survived by his two daughters, Helen C. and Dorothy C. Warhurst, and by his sister, Mrs. Benjamin F. Anderson of Boise, Idaho.

RECORDS MADE BY VIRGIL FOX ARE READY TO BE RELEASED

Virgil Fox has been informed by Charles O'Connell of the Victor Company that the first in a series of records made by Mr. Fox for Victor, "Come, Sweet Death," Bach, will be released by March 1. The records that Mr. Fox made were done at Girard College, Philadelphia, with the cooperation of Harry C. Banks, Jr., chapel organist, and the president and authorities of Girard College. The organ is a Skinner of 101 stops located in a chapel seating 3,000.

GIVE SOWERBY WORK IN N. Y. WITH NIES-BERGER AT ORGAN

The first New York performance of Leo Sowerby's "Medieval Poem" for organ and orchestra is being given Feb. 28 at Carnegie Hall. Edouard Nies-Berger is to be the organ soloist with the National Orchestral Association, Leon Barzin conducting. Mr. Nies-Berger, now residing at Richmond, Va., is going to New York especially for this metropolitan premiere of a notable work.

RECITAL BY CHICAGO WOMEN AT ROCKEFELLER CHAPEL

The Chicago Club of Woman Organists will give a program at Rockefeller Memorial Chapel Tuesday evening, March 17. The soloists will be Tera Sells, Adrienne Moran and Mary Ruth Craven.

ORGANISTS SPEND DAY INSPIRED BY M. BONNET

CONFERENCE IN EVANSTON

Tenth Annual Event Under Auspices of Northwestern University Successful Despite Flooded Organ—Nearly 200 Enroll.

Northwestern University's annual mid-winter contribution to the rejuvenation of the church musician occupied the day of Feb. 18, and this time it was devoted largely to the organ, with Joseph Bonnet, the famous Frenchman, giving inspiration to a group of nearly 200 organists. This was the tenth annual conference on church music under the auspices of the university and its school of music, and its guiding spirit, as in the past, was Oliver S. Beltz, chairman of the department of church and choral music, while the Illinois Chapter, A.G.O., cooperated in the plans.

The sessions were divided between the new Lutkin Memorial Hall and Scott Hall on the university campus in Evanston. Two misfortunes occurred, but were not sufficient to mar a very successful day. The first was the breaking of steam pipes in Lutkin Hall, as a consequence of which the organ, only recently installed, was severely damaged by water. This is the instrument formerly in Fisk Hall and designed in 1909 by the late Dr. Lutkin, as set forth in another news article in this paper. The damage, though extensive, is not irreparable and will be repaired as rapidly as possible. The mishap to the organ made it necessary to move Mr. Bonnet's classes to Scott Hall, where there is a larger Casavant organ. The second misfortune was the illness of Paul Wukasch, who was unable to bring his choir from the Evangelical Lutheran Church of St. Luke, a fact regretted especially by those who in past years heard the excellent work done by the young people trained by Mr. Wukasch. Mr. Wukasch was in the hospital and up to the last minute hoped to obtain the permission of his physicians to go to Evanston.

Supplementing the demonstrations at the organ by Mr. Bonnet, there were two choral events, both of them highly successful and interesting. George Howerton brought his Northwestern University A Cappella Choir to Lutkin Hall in the morning and showed just how he conducts his rehearsals. He bared some of his methods for the benefit of his fellow choir directors and at the same time vouchsafed them the pleasure of hearing the good work of this chorus of sixty voices, whose fame, established in the days of Dr. Lutkin, founder of the choir, is well perpetuated in Mr. Howerton's work.

A service in Scott Hall followed the rehearsal conducted by Mr. Howerton, with Dr. Otto J. Baab, professor of Old Testament interpretation at Garrett Biblical Institute, presiding and delivering a meditation on "The Practice of the Presence of God," in which he emphasized not only that God is a Spirit, but that man also is a spirit and that the object of worship is to dignify the soul. Theodore Lams of the school of music was at the organ and the school's "church choir" sang. The object was to present a model nonliturgical service, simple but devotional.

With only the luncheon at Rogers House, at which Dean Barrett Spach of the Illinois Chapter, A.G.O., presided, as an intermezzo, Joseph Bonnet devoted more than three hours to imparting many new ideas to a class that included a large number of organists from Chicago and other cities. His discourse was interspersed with illustrations at the organ. In the morning the chorale prelude, from the pre-Bach day to and including Bach,

occupied the time. Chorale preludes were discussed in historical sequence. In the afternoon the Bach Passacaglia was one of the works played, followed by more modern compositions, including two by Seth Bingham. Questions were propounded by a number of those present and started interesting discussions. Mr. Bonnet's points included the value of slow practice. He condemned the prevailing sin of excessive speed in playing classical works and emphasized that a performer should be "heard, not seen." Mr. Bonnet's eclectic taste was made evident in his defense of modern compositions which he played. As to organ design, he stated that only ancient music should be played on organs of the day in which such music was written, while for modern music the modern organ is required. He dwelt on the value of mixtures and advocated the replacement of an oversupply of strings with mixtures, whenever possible; but he made it plain that he was not an advocate of return to tracker action or inexpressive organs.

Those who heard Mr. Bonnet went home feeling that they had sat at the feet of a master for a day and were carrying away much of practical value.

As the last event the conference offered an inspiring program by the Evanston Township High School choir, under the direction of Sadie Rafferty. The ebullient spirit and technical proficiency of the group was noteworthy. All of the eight numbers, the majority of them Christmas music, were of interest, but a peak of sublimity was reached in the interpretation of Noble Cain's "It's Me, O Lord" and James' "Dark Waters."

As a prelude to the conference Mr. Bonnet was heard in a recital at the First Methodist Church of Oak Park on the evening preceding the Evanston meeting. He was greeted by a large congregation, which included the organ fraternity of Chicago and many who came from afar to the conference, aside from the Oak Park people. The Bach Toccata and Fugue in D minor and the Franck "Piece Heroique," as well as the closing group, consisting of three of Mr. Bonnet's own compositions, aroused so much enthusiasm that several encore numbers were demanded and it was very evident that the recitalist had won the favor of his audience. His opening numbers, by Raison and de Cabezon, were not of preeminent interest except as proof that there has been considerable improvement in organ composition since the sixteenth and early seventeenth centuries.

ORGAN INDUSTRY PREPARES FOR WARTIME ADJUSTMENT

[Continued from page 1.]

plexed by various uncertainties connected with the 10 per cent tax on organs, will be interested in an interpretation which definitely establishes that there is no tax on that part of the price paid for an organ which covers charges for transportation and installation. Under date of Feb. 6 Norman D. Cann, acting Commissioner of Internal Revenue in Washington, states in reply to a request for elucidation made to his office by a prominent organ builder:

"Based on the theory that pipe organs which are custom-built to individual specifications are sold in the ordinary course of trade only at retail, it is the opinion of this office that the fair market price of such articles is the price for which they are sold at retail. No tax attaches to charges for transportation, delivery, insurance, installation and other charges actually incurred in connection with the delivery of an article to the purchaser, if such items are shown separately, or can be established by adequate records to the satisfaction of the commissioner."

By way of illustration and clarification the acting commissioner adds the following as applied to a specific case:

"In your letter of Dec. 16, 1941, you presented an illustration of a typical organ contract, where an organ is priced to your customer at \$10,000, which price includes the building of the organ at your factory, the cost of installation, which is \$750, and freight charges of \$500, and stated that in your billing you would show these various items separately. Apparently you desire to know what figure should be used as the fair market price of the organ sold for \$10,000."

"In view of the foregoing, the tax imposed by section 3404(d) of the internal

ANN ARBOR MEETING COVERS CHURCH FIELD

SERVICE MUSIC THE SUBJECT

University of Michigan Sponsors Conference—Prominent Speakers Deal with Organ Literature, Plainchant, Boy Choirs, Etc.

A church music conference under the auspices of the University of Michigan School of Music and the extension division was held in Ann Arbor Jan. 19, 20 and 21 in connection with the third annual Michigan pastors' conference. Palmer Christian was general chairman of the music conference and presided at the meetings for the discussion of various matters that concern this important subject.

Organ literature, the playing of hymns, improvisation, etc., were covered at the first session, many excellent points being made by the guests. Miss Amy Loomis of the Fountain Street Baptist Church, Grand Rapids, Mich., gave a remarkably impressive presentation of religious drama, emphasizing its place in early church history and its possibilities in contemporary ideal church services and giving hints as to practical application. Boy choir problems were the subject given to George Faxon of St. Andrew's Church, Ann Arbor, whose excellent ideas and superior musicianship were later demonstrated at a public service in St. Andrew's Church. Hardin Van Deusen, director of the University of Michigan choir, presented a comprehensive paper on "What Makes a Good Choir Good"; his ideas were a stimulation, as was the singing of the group at the conclusion of his period.

The place of plainchant in Protestant worship was convincingly discussed by Mack Evans of the University of Chicago choir. His studies along this line were carefully analyzed. He brought a male choir of eight from his own chorus who sang many illustrations in a remarkably smooth and finished manner. Frederick Marriott, organist at the University of Chicago Chapel, was with the group, lending authentic and musical organ support in some of the illustrations.

Another paper on plainchant was presented by Father Edward J. Majeske of the Sacred Heart Seminary, Detroit, his subject being "What Constitutes the Churchliness of Church Music." His enthusiasm and wide experience proved of inestimable value to the group who heard him talk and who were vitalized into a consideration of a subject far too unfamiliar to many church musicians. Difficulties met and overcome in a city parish over twenty-five years were ably discussed by Guy Filkins of the Central Methodist Church, Detroit.

Dr. Helen Adele Dickinson of Union Theological Seminary, New York, was in Ann Arbor for most of the conference, giving two informal talks and one formal address—the last at St. Andrew's Church, at the public service Jan. 20. Her fund of knowledge, her idealism and her ability to apply these for the betterment of the service of worship made her appearances an inspiration.

If world and economic conditions permit, it is hoped to make these conferences an annual event. The attendance at the first one was reasonably satisfactory, considering tire restrictions, etc. Most of the organist-directors were from Michigan, though there were representatives of the profession from Indianapolis and Chicago.

revenue code, as added by section 545 of the revenue act of 1941, would be computed on the price of the organ, \$10,000, excluding the cost of installation and freight charges, which, in the instant case, total \$1,250. Therefore, tax would be computed on \$8,750, with respect to the \$10,000 organ."

In explanation of the severe restrictions that have been put on rubber, tin and other strategic materials from the Far East, the National Industrial Conference Board has issued statistics to show that current stocks amount to little more than a normal year's supply. Total stocks of tin were estimated at 140,000 tons, or slightly more than the 100,000 tons used in peace time.

EDWARD JOHE



EDWARD H. JOHE has had reason for great encouragement in the reception accorded his recital series this year at Allegheny College, Meadville, Pa. Both the students and the music-lovers of the city have given the recitals excellent support. For a Bach program Jan. 11 an audience of more than 300 turned out. An innovation is the inclusion of guest soloists. Mr. Johe has included on his programs as many musical mediums as possible and his aim is to give a community of moderate size a taste of various forms of music.

The offerings Feb. 8 consisted of the following: Gothic Suite, Boellmann; A Madrigal, Jawelak; Caprice, Guilman; "Grand Choeur," Guilman. At this recital the Sinfonia String Quartet played several selections.

The Bach program Jan. 11 was as follows: Prelude and Fugue in D minor (the lesser); Prelude and Fugue in G minor (the lesser); Fantasia and Fugue in G minor; Chorale Preludes, "Saviour of the Heathen, Come," "For Thee My Spirit Longs" and "Today God's Son Triumphs"; "Jesu, Joy of Man's Desiring"; Passacaglia and Fugue in C minor; Presto from Concerto No. 1, in G major.

Carol Gebhardt, cellist, will assist March 1 and Mr. Johe will play the following organ works: Overture to "The Marriage of Figaro," Mozart; Introduction and Passacaglia, Reger; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; Berceuse, Bonnet; Toccata, Callaerts.

DEATH OF TWINING LYNES, LONG AT THE GROTON SCHOOL

Twining Lynes, organist and choir-master at the Groton School for more than thirty years, died Feb. 1 in Baker Memorial Hospital, Boston, at the age of 53. Mr. Lynes retired from the school faculty last June because of ill health. Prior to that time he had won recognition for the choral groups which he organized and directed at the school.

Mr. Lynes was born in Cambridge and attended Harvard College, where he starred on the swimming team. He was graduated in 1910 and in the fall of the same year he was placed in charge of music at Groton. He was a member of the American Guild of Organists and of the Tavern Club of Boston.

Mr. Lynes left a widow and three sons—Loring, Gregory and David Lynes of Brookline.

A funeral service was held Feb. 4 in the Groton School Chapel. The Rev. Endicott Peabody, founder and headmaster of the school until a year ago, and the Rev. John Crocker, present headmaster, officiated.

Compositions of Robert Leech Bedell were a feature at the evening service in the Bushwick Avenue Methodist Church of Brooklyn, N. Y., Jan. 25. Robert W. Allen, organist and choir-master of the church, played an "Impromptu-Caprice" and "Harmonies du Soir" as the prelude, and the Fantasie in C major as the postlude, the quartet sang "O Jesus, Thou Art Standing" and the contralto solo "Out of the Deep" was sung before the sermon.

IN THIS MONTH'S ISSUE

Annual midwinter conference on church music is held at Northwestern University, with Joseph Bonnet as principal attraction.

First church music conference at Ann Arbor brings organists of Michigan and other states together.

New Lutkin Memorial Hall in Evanston has organ designed by Dr. Peter C. Lutkin over thirty years ago and now modernized and moved from Fisk Hall. Virgil Fox gives brilliant recital on this instrument.

Various government orders fail to give relief, as far as ascertained, from the ban on use of tin in the construction of organs after March 31.

Death takes James C. Warhurst of Philadelphia, Dr. William C. Covert, president of Hymn Society; Father Leo Manzetti, authority on Catholic church music, and Twining Lynes, for many years organist of the Groton School.

How the carol and hymn-anthem are taking the place of the big Easter anthem is pointed out in his review of new Easter music by Dr. Harold W. Thompson.

New organ dedicated at Olivet College in Michigan was built by Walter Holtkamp.

Organ recitals throughout the land mark the Lenten season.

THE DIAPASON.

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ILLINOIS WESLEYAN POST

TAKEN BY GEORGE L. SCOTT

George L. Scott of St. Louis has been appointed head of the department of organ at Illinois Wesleyan School of Music, Bloomington, to fill the vacancy created by the resignation of Dean Frank B. Jordan, who, as previously announced, has gone to Drake University, Des Moines, Iowa.

The new department head began his studies with his parents, both of whom were trained musicians, at the age of 3. His early training in piano, organ and instruments was continued in Spokane, Wash., where the family lived. At the age of 19 Mr. Scott was awarded a scholarship at the New England Conservatory in Boston, where he studied organ with Homer C. Humphrey and French horn with George Wendler.

In 1928 he went to St. Louis as a member of the St. Louis Symphony Orchestra, from which he resigned three years later to devote his time to the organ. He received a bachelor's degree from the St. Louis Institute of Music. His master's degree work has been done at the University of Michigan, studying organ with Palmer Christian and Arthur Poister, as well as composition with John Kessler, Ernst Krenek and Eric DeLamarter.

Mr. Scott is organist and director at the University Methodist Church in St. Louis. He will assume the directorship of music at the First Christian Church of Bloomington.

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NORMAN COKE-JEPHCOTT

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MARCH 1, 1942

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THE DIAPASON

ORGANIST UNDER GUARD AT SERVICE IN CAPITAL

TUFTS' UNIQUE EXPERIENCE

**Soldiers and Secret Service Men Escort
Him to Console and Occupy Organ
Chamber to Protect President
and Churchill.**

Playing a church service with secret service men inside and outside the organ and on guard in every corner of the church from basement to steeple is an experience that fell to the lot of William O. Tufts, Jr., at the famous Foundry Methodist Church, where President Roosevelt and Prime Minister Churchill of England worshipped on Christmas Day. One of the features that must have been exciting for a peaceful church musician filled with the spirit of Christmas was to be escorted to the console "by a soldier fully armed, even to fixed bayonet" and to practice with a bodyguard beside him at the console. Mr. Tufts has sent THE DIAPASON the service list of the important day at the Foundry Church and in telling of the preparations made for the safety of the leaders of two nations who were to attend it he reports:

"About ten days before Christmas the United States secret service searched the building from cellar to garret, and then took up a full-time guard. Early Monday morning, Dec. 22, the army took over. I went to the church to practice that afternoon and was met at the door by an armed sentry. The lieutenant in command of the guard would not admit me without official identification. The secret service officer to whom I had been previously identified was not on hand at this time; so I had to find the pastor. Fortunately he was in the office in the next building. Upon his identifying me I was admitted, and was escorted to the organ console by a soldier fully armed even to fixed bayonet.

"The sanctuary was fully lighted and sentries were patrolling the gallery and the main floor along the outside walls. My 'personal bodyguard' took his post beside the console and remained there the entire time I was at work and escorted me to the door when I left.

"A short time after beginning to practice I was disturbed by heavy steps. Looking up I found a dozen soldiers coming down the center aisle, with full accoutrements. They disappeared into the vestry. Then I noticed the light on in the organ chamber. I was using a full organ combination when a lieutenant came and interrupted me to ask how long I was to be there. It seems there were men inside the organ chambers, and the noise was a bit bothersome to them. I inquired if they were to be there on Christmas Day, and found that they were. The lieutenant then decided that he would have to arrange for the men to have some protection for their ears.

"On Thursday the church filled quickly, and there were many secret service men scattered through the congregation. My wife happened to sit beside one immediately across the center aisle from the official section occupied by the President and the prime minister of England and their aides."

"The service was inspiring and moved smoothly," Mr. Tufts adds, "lasting one hour, and with no disturbance of any sort. It was a thrilling experience and will be a long-cherished memory for those who participated."

FATHER MANZETTI, CATHOLIC MUSICAL AUTHORITY, DEAD

The Very Rev. Monsignor Leo P. Manzetti, internationally known authority on the music of the Catholic Church, died Feb. 5 in Baltimore at the age of 74 years. He had been chaplain of St. Mary's Orphanage for more than thirty years. Recently he had been at work on the revision of "St. Basil's Hymnal."

Father Manzetti was born on April 27, 1867, in France of Italian parents. His father was director of a municipal band and orchestra. Father Manzetti was ordained in 1891 in Aosta, Italy. He served as choirmaster of the Aosta Cathedral and was appointed to the Papal music commission.

In 1903 Father Manzetti came to this country to be assistant pastor and organist at St. Rita's Church, New York. He then served at the Cincinnati Cathedral and as a member of the faculty of the Cincinnati Conservatory of Music. Later he went to St. Louis, where he was director of the Knights of Columbus Choral Club. He went to Baltimore to become director of music at St. Mary's Seminary.

CECILE CHAMINADE FINISHES NEW ORGAN COMPOSITIONS

Cecile Chaminade, the famous pianist and composer, now 84 years old, has just finished several compositions for organ, according to interesting news conveyed in a letter from her to Kenneth E. Kendall of Neenah, Wis. Mme. Chaminade takes occasion to deny reports of her death. Her letter was written from Monte Carlo late in October, 1941. After stating that her health is good she says:

"For quite some years now I have done no composing; recently I took up composition again. It keeps me occupied in this solitude in which, since quite some time, I desire to live. My latest serious works are a mass and a collection of pieces for organ, and I am also putting the finishing touches to some hitherto unfinished pieces."

PENNSYLVANIA ORGANISTS PLAY LANCASTER RECITALS

The thirtieth series of Lenten recitals at St. James' Church, Lancaster, Pa., is being given at 4 o'clock on Saturdays. Dates and players this year are announced as the following:

Feb. 21—George B. Rodgers, organist and choirmaster of St. James' Church.

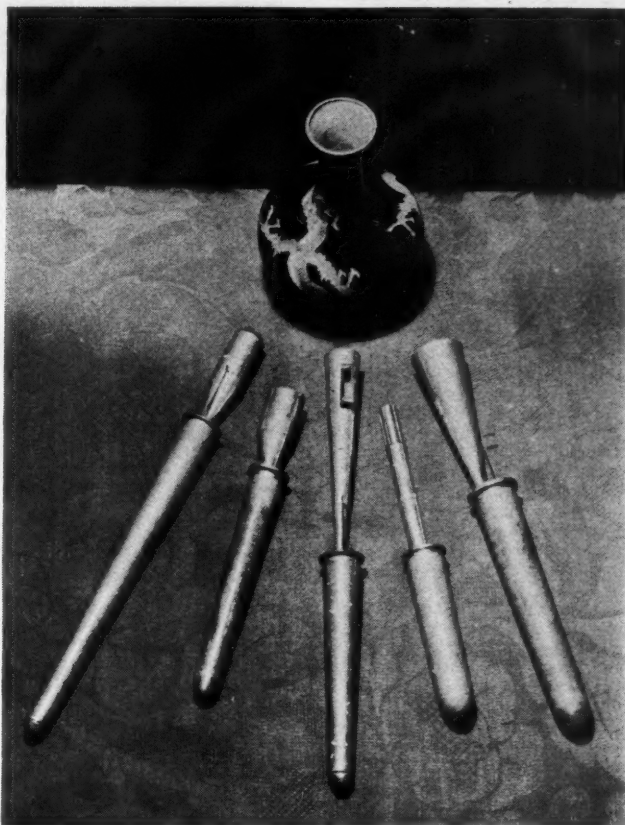
Feb. 28—Harold Frantz, organist of Trinity Reformed Church, Hanover, Pa.

March 7—J. Edward Smith, organist of Christ Lutheran Church, Lancaster.

March 14—E. E. Schroeder, organist and choirmaster of St. John's Episcopal Church, York.

March 21—J. Atlee Young, organist Community Theater, Hershey, Pa.

March 28—Frank McCarrell, organist and director at Pine Street Presbyterian Church, Harrisburg.



COLOR REEDS

The Reed scale is marked by the Vox Humana at the one end and by the Trumpets at the other. In between these extremes, the color reeds come in regular progression.

The Schalmey is a near relative to the Vox Humana, while the Krummhorn is a step in the direction of the Trumpet. The Clarinet, Corno d'Amore, Oboe and Cornopean are readily recognized points in this scale.

A complete chorus of Trumpets (each of a slightly different quality) in the Swell and a similar range of 16, 8 and 4-foot pitches of the Krummhorn type of tone in the Choir provide the contrast in reed tone between these two manuals that has been sadly lacking in organs in this country.

Hear some of our new examples to prove to yourself that these new Choir Reeds are startlingly orchestral when used as solo stops.

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EASTER PRELUDE on "O Filii et Filiae".....Candlyn	.60
FESTIVAL POSTLUDIUM (24892).....Loud	.65
FESTIVAL PRELUDE. Introducing "The Strife is O'er" (11683).....Buck	.60
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PAEAN EXULTANT (25993).....F. S. Smith	.50
RESURREXIT. Chorus Magnus on "The Strife is O'er" (24781).....Lacey	.50
TOCCATA on "O Filii et Filiae".....Farnam	.60

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NEW ORGAN AT OLIVET COLLEGE DEDICATED

HOLTKAMP WORK FINISHED

**Bonnet and Blodgett Give Recitals
on New Instrument—Half of Pipes
of Old Hook Organ Utilized—
Gift of Ferry Family.**

Olivet College, at Olivet, Mich., has a new three-manual organ, the work of the Votteler-Holtkamp-Sparling Company. About half of the pipes are from the old Hook organ and have been revoiced. Joseph Bonnet gave the dedicatory recital on the instrument Feb. 20 and on Feb. 22 Walter Blodgett of Cleveland gave a recital, playing this program: Toccata, Adagio and Fugue in C major, "O Man, Bewail Thy Grievous Sin," Fugue in G major, "We Believe in One God," "Rejoice, Christians" and Sinfonia, "We Thank Thee, God," Bach; "A Maggot," Flute Solo and Gigue, Concerto in B flat, Thomas Arne; Chorale in A minor, Franck; Intermezzo, DeLamarter; "Song of Spring," Bonnet.

The organ is the gift to Olivet College of D. M. Ferry, Jr., and his sisters, Mrs. E. H. Hooker and Mrs. Avery Coonley. It replaces the Hook & Hastings organ which was given to Olivet by Dexter M. Ferry, Sr., in 1904. At the noon convocation Feb. 20 the organ was formally presented to the college. Miss Avis Thomas, head of the school of music and a former pupil of Joseph Bonnet, made the address on this occasion. Charles McManis, who has been in charge of the erection of the organ, played for the service.

The specification of speaking stops of the new instrument is as follows:

GREAT.
Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.

SWELL.
Flute, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Octave Geigen, 4 ft., 61 pipes.
Octave Flute, 4 ft., 61 pipes.
Plein Jeu, 5 rks., 305 pipes.
Schalmey Clarinet, 8 ft., 61 pipes.
Oboe Clarion, 4 ft., 61 pipes.

POSITIV.
Quintaton, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.

PEDAL.
Subbass, 16 ft., 32 pipes.
Quintadena (from Great), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flauto Dolce, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.

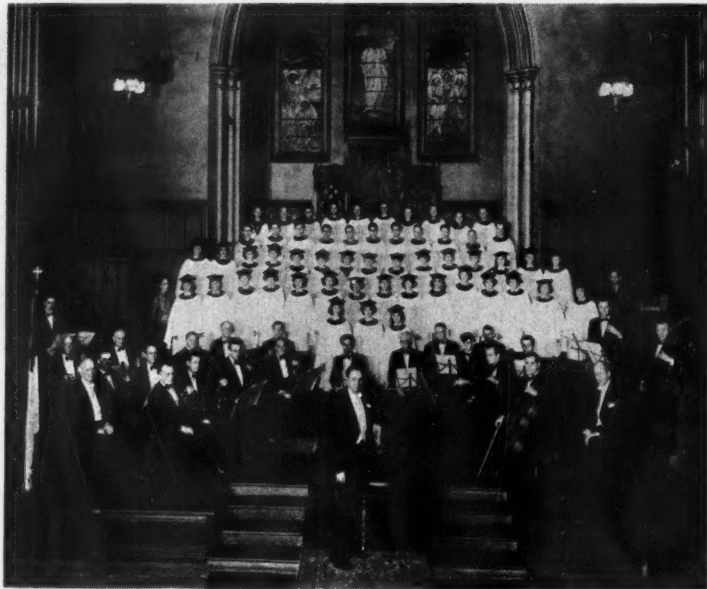
KIMBALL HALL RECITALS MARKED BY GOOD PROGRAMS

The Friday noon recitals in Kimball Hall, Chicago, continue to attract discriminating music-lovers to hear interesting programs. The hour has been changed to 12:45. Players for March are announced by the Illinois Chapter, A.G.O., as follows:

March 6—Alice R. Deal.
March 13—Emory L. Gallup.
March 20—Frances Griebenow Million.
March 27—Arthur C. Becker.
Gregory Konold of Evanston, who played Feb. 6, gave a very satisfying performance of a program made up of the following items: Toccata and Fugue in D minor, Bach; "At the Pool of Pyrene," from "Tanglewood Tales," Stoughton; "Ave Maria," Bossi; Gavotte, Martini; Chorale in A minor, Franck.

Mrs. Ora Johnson Bogen's program Feb. 13 had as a feature two compositions of Mrs. Lily Moline Hallam, now of Los Angeles, a large part of whose active career was centered in Chicago. Mrs. Bogen's performance was marked by a lovely reading of Saint-Saens' Rhapsody in E major, a sublimity of conception of the Bach chorale prelude "O Sacred Head, Now Wounded" and a colorful performance of Mrs. Hallam's "Vision of St. John." The list of offerings in full was as follows: Prelude, First Symphony, Vierne; Rhapsody in E major, Saint-

GRAND RAPIDS MUSICAL FORCES PRESENT BACH FESTIVAL



GRAND RAPIDS, MICH., the nation's furniture industry center, has made Johann Sebastian Bach one of its citizens by means of its annual Bach festival. This festival, held Jan. 17 to 19, as told in THE DIAPASON for January, achieved great success this year and critics from other cities who heard the performances pronounced them highly meritorious, and quite unusual for a group in a city of the size of Grand Rapids.

The picture herewith reproduced was taken after the singing of the Mass in B minor. It shows the choir under the direction of Dr. C. Harold Einecke, minister of music of the Park Congregational Church, who was instrumental in organizing the festival, for which the present is the third season.

In the picture at the left is the minister of the Park Church, Dr. Edward Archibald Thompson, and on the right is Dr. Emory L. Gallup, guest organist. Both men are seated. The players are the

Saens; Toccata and Fugue in D minor, Bach; Chorale, "O Sacred Head, Now Wounded," Bach; "Canyon Walls," Clokey; "Vision of St. John," Moline; Toccata from Second Sonata, Moline.

Lester W. Groom, F.A.G.O., played an interesting and out-of-the-ordinary program Feb. 20. His performance was entirely from memory. After the first movement of Guilman's Seventh Sonata and the Minuet from Bach's Fourth Orchestral Suite Mr. Groom gave a splendid performance of Franck's Chorale in E major and a beautiful rendition of Eric DeLamarter's "Suite in Miniature." Three piano pieces arranged for organ, by Mendelssohn, Schumann and Franck, lent variety. The remaining numbers were a "Romanza" by Parker and a Bach chorale prelude.

Robert Kee, F.A.G.O., who played the last recital in January, gave a performance marked by clarity, precision and good taste. He presented a program of high merit in which the Bonnet "Chant de Printemps" and a brilliant interpretation of a movement from Leo Sowerby's Symphony were features. The program was made up as follows: "Fiat Lux," Dubois; Prelude and Fugue in E minor, Bach; Prelude, Fugue and Variation, Franck; "Chant de Printemps," Bonnet; Improvisation, Saint-Saens; "Fast and Sinister" (Symphony in G), Sowerby.

DE TAR ARRANGES SPECIAL SERVICES IN N. Y. CHURCH

Vernon de Tar has arranged for special music on Sunday evenings in March at the Church of the Ascension in New York City. The offerings include:

March 1—Service of early church music, with Yves Tinayre, interpreter of

select group from the Grand Rapids Symphony Orchestra which is now known as the Bach Festival Orchestra. Karl Bernt was concertmaster. Three music supervisors in the schools were members of this orchestra.

Expenses for the festival were \$1,200. The aggregate attendance at the festival was more than 3,500 and the opening event, a recital by Joseph Bonnet, drew about 1,000.

It is interesting to note that a select group from the chancel choir has been chosen to form a new radio unit which broadcasts once a week over a network chain and is known as "The Philharmonic Choir of Grand Rapids." The chancel choir was founded by Mr. Einecke twelve years ago and during that time has acquired a library of all types of music numbering some 325 anthems. The entire choir is volunteer and non-professional and rehearses twice a week from September to June.

rare music for the church, singing numbers discovered and transcribed in the course of many years of research. The service will include music for solo voice and choir from Leoninus (twelfth century) to Mozart.

March 15—Bach's "St. John Passion."

March 29—Brahms' "Requiem."

A service devoted entirely to compositions of Mrs. H. H. A. Beach was given Feb. 1. It included "The Canticle of the Sun," "Magnificat," "Deus Misereatur," "Benedictus" and "Lord of All Being." The morning service was also made up of her music and consisted of the Communion Service and "Let This Mind Be in You."

Other oratorios given this season at the Church of the Ascension were "Hora Novissima" in November, "The Messiah" in December and "The Creation" in January.

FIRE DESTROYS HANOVER COLLEGE ORGAN BUILT IN 1939

A recent fire at Hanover College, Hanover, Ind., destroyed the three-manual Möller organ installed in 1939, and other valuable musical equipment of the music department, and personal libraries of the professors. The loss is estimated at \$120,000.

Plans for the restoration of the building in which the fire occurred are under way and a proposal to build a chapel to seat 600 or 700 people, with ample choir and platform space to accommodate the college choir and rooms for all religious activities of the institution, has been approved. In order that the organ department may continue its work without interruption an electric reed organ has been installed on the campus.

FIVE MONTHS OF VIRGIL FOX CONCERTS ACROSS THE CONTINENT

Utica, N. Y. Oct. 16, 1941
Grace Episcopal Church

Toronto, Canada. Oct. 18
Eaton Auditorium

Victor Recording. Nov. 10-11
Girard College, Philadelphia
Skinner organ, 101 stops

Philadelphia Dec. 2
Second Baptist Church,
Germantown

Hollins College, Va. Dec. 9
Afternoon concert, chapel

Hollins College, Va. Dec. 9
Evening concert, chapel

Wilkes-Barre. Dec. 16
First Presbyterian

Philadelphia. Jan. 13, 1942
Seventh United Presbyterian

Baltimore Jan. 30
Peabody Conservatory

Baton Rouge, La. Feb. 2
University Theater, L. S. U.

Laurel, Miss. Feb. 3
First Presbyterian

Kilgore, Tex. Feb. 5
First Presbyterian

Dallas, Tex. Feb. 7
McFarlin Auditorium

Tulsa, Okla. Feb. 10
First Methodist

Chicago Feb. 12
Northwestern University,
Lutkin Hall

Des Moines Feb. 15
Central Church of Christ

Kansas City. Feb. 16
Grand Ave. Temple

Bismarck, N. D. Feb. 18
First Presbyterian

Gary, Ind. Feb. 20
First Presbyterian

Grand Rapids. Feb. 22
First Congregational

Akron Feb. 24
The Seiberling Home

Athens, Ga. April 7
University

Evansville, Ind. April 10

Norfolk, Va.
Washington, D. C.

dates to be announced

Other concerts pending

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FRANK A. McCARRELL



ONE OF THOSE IDEAL relationships which can be the result only of the combination of a conscientious and devoted man at the console and a church which has the ability to recognize faithful service exists in Harrisburg, Pa., where for thirty-two years Frank A. McCarrell has been in charge at the large Pine Street Presbyterian Church. Mr. McCarrell is beloved of his parish and of all who know him, for he is a man of sterling worth as well as a musician.

What is virtually a musical service is held at this church every Sunday evening. The prelude begins at 7:15 and consists of organ numbers and an anthem. Then at 7:30 the regular service begins and three musical numbers mark this service. As a consequence of the excellence of the music and the esteem in which the church holds the young minister who came to it two years ago—the Rev. C. Ralston Smith—and because of the fine cooperation between minister and organist, large congregations are drawn to the services,

whereas in most places the evening worship has been discontinued.

Mr. McCarrell presides over a four-manual Skinner organ installed when the new edifice was built fifteen years ago.

Frank A. McCarrell was born in Shelbyville, Ky., the son of a Presbyterian minister. When he was a boy the family moved to McKeesport, Pa. He was graduated from the University of Pittsburgh. At the age of 14 he played in the First Presbyterian Church of McKeesport and in 1900 he was appointed organist of the prominent East Liberty Presbyterian Church of Pittsburgh. In 1904 he went to Europe to study, taking organ work with Heinrich Reimann, and on his return went to Trinity Methodist Church in Denver, Colo. In 1909 he was appointed organist and director of the Pine Street Church in Harrisburg.

DR. ERNEST BULLOCK TAKES
NEW POSITIONS IN SCOTLAND

The item published in a recent issue of THE DIAPASON to the effect that Dr. William N. McKie had been appointed to succeed Dr. Ernest Bullock as organist of Westminster Abbey brought a number of inquiries to this office as to what had become of Dr. Bullock. Word comes from London to the effect that Dr. Bullock has neither retired nor passed to his reward, but was appointed last May to the Gardiner chair of music at the University of Glasgow, while the governors of the Scottish National Academy of Music elected him to the principalship of the academy, both of these appointments having taken effect Oct. 1, 1941. Dr. Bullock succeeds Professor Whittaker, who retired from the joint offices, which he had held since 1930.

Dr. Bullock began his church music career as sub-organist of Manchester Cathedral and proceeded by way of organistships at St. Michael's College, Tenbury, and Exeter Cathedral to Westminster Abbey, where he took office in 1928. Glasgow thus acquires the services of a distinguished musician whose organizing abilities were amply demonstrated by his work in connection with the coronation in 1937.

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Publications

ANTHEMS and SERVICES

Goldsworthy, W. A.	Easter Dawn
Kemmer, G.	I Heard Two Soldiers
Whitehead, A.	Three Easter Carols, Set II
Gretchaninoff, A.	I See Thy Kingdom
Chesnokoff, P.	Sanctus
Sowerby, L.	Psalm 122
Voris, W. R.	Song of Mothers
Kalinnikoff, V.	Hymn of Adoration (Arr. W. Hawkins)
Neidlinger, W.	Benedictus es, Domine in F
Butcher, F. C.	Communion in C (Unison)
Lang, C. S.	Communion in E flat (Unison)
Stainer, arr. Holler	Love Divine (S.S. or S.A.)
Schubert, arr. Black	O Light Divine (Unison)
Kemmer, G. W.	Holy Spirit, Truth Divine (S.A.)

ORGAN

Gore, R. T.	Canonic Toccata on "Ye Watchers"
Douglas, W.	Two Lenten Preludes
Verrees, L.	Chorale Improvisation on "O Filii"
Edmundson, G.	Christus Nocte
Weinberger, J.	Sonata
Kuhnau, arr. Nevins	Biblical Sonata No. I
James, P.	Pantomime
Sowerby, L.	Meditations on Communion Hymns
Bingham, S.	Twelve Hymn-Preludes, Set II.
Bach, arr. Bedell	Polonaise Double
Mead, E. G.	Prelude on "Duke Street"

SONGS

Haydn, arr. Dickinson	Lord, to Thy Throne (Low Voice)
Spier, H.	The Beatitudes (High Voice)
Voris, W. R.	Song of Mothers (High, Low & Med.)

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It also announces that to assist in the National Defense program, it has accepted another large order to fabricate urgently-needed parts for which it has the facilities and personnel, with additional space reserved to care for as much organ work as it is permitted to do.

Besides rendering real assistance in the defense of America, this program permits the retention of the many skilled artisans who have helped to make Möller organs famous until the time when victory is won and when materials essential in building high-grade organs may legally be used.



ORGAN IN NEW LUTKIN HALL PLAYED BY FOX

OCCASION RECALLS THE PAST

Casavant Instrument Which Has Served
Northwestern University Since
1909 Modernized and Moved
to Memorial Building.

Completion of the new Lutkin Hall at Northwestern University and the installation of its organ was marked by several events, important among them a recital by Virgil Fox on the evening of Feb. 12, when he was presented by Sigma Alpha Iota musical sorority. The occasion served to recall many pleasant memories. The organ is the three-manual Casavant which stood in Fisk Hall at the university, where it was installed in 1909, the gift of alumni of Northwestern. The instrument was designed by Dr. Peter C. Lutkin, whose memory is perpetuated by the beautiful new building on the Evanston campus. This edifice to the honor of a great organist, teacher and conductor was erected with funds raised largely by his old friends and devoted pupils. The organ, after serving for nearly thirty-three years in Fisk Hall, has been modernized by means of electro-pneumatic action to take the place of tubular, and an entirely new console, but tonally is unchanged except for the addition of a pedal violone and extended cello. The case also is entirely new.

Other memories came up when it was recalled that this organ is the first the specification of which appeared in THE DIAPASON. And it has been a worthy leader for the hundreds of others, many of them much larger, which have followed in a third of a century. A picture and description of the new instrument was published in the initial issue of THE DIAPASON, Dec. 1, 1909, the photograph and data having been provided by Dr. Lutkin, a charter subscriber to this publication.

Mr. Fox, representing the best of the new generation—the second to follow that of Dr. Lutkin—gave a performance marked by his usual force and brilliance and injected his dynamic personality into the recital in a way to win his audience. The latter should have been much larger, but the fact that the recital was to take place had not been well publicized. Mr. Fox's set list of offerings consisted of: Presto from Concerto in F, Handel; "Tis My Pleasure," Bach; "Erharm' Dich mein, O Herre Gott," Bach; Passacaglia and Fugue, Bach; Giga, Bossi; Sarabande, Corelli; Fantasie on the Chorale "How Brightly Shines the Morning Star," Reger; "Perpetuum Mobile," Middleschulte; Scherzo from "Storm King" Symphony, Dickinson; Prelude and Fugue in G minor, Dupré. This was supplemented by three or four encore numbers which the audience demanded vociferously.

The Bach Passacaglia was played with a reed solo to announce the theme—a registration new to this reviewer. Mr. Fox's interpretation of Bach's "Erharm' Dich mein" was a thing of beauty. There was a great deal of pyrotechnics in the Middleschulte pedal show-piece and in the Dupré work, but the Dickinson composition stood out as one of the finest offerings of the evening. The organ, adequate for the size of the hall, at times seemed to possess much greater resources than the stoplist would indicate.

WORK BY GARDNER READ MAKES GOOD IMPRESSION

Gardner Read's Chorale Fantasia for organ, based on "Good King Wenceslas," was played with great success by Robert Elmore on his recent transcontinental tour. According to Mr. Elmore, the young Chicago composer's work was especially well received at its premiere performance in Reading, Pa., and at Baylor University, Waco, Tex., where the students "clamored for more of the same composer." Other published organ compositions by Mr. Read, including the Chorale Prelude on "Jesu, meine Freude" and the Passacaglia and Fugue, have had repeated performances during the past year in recitals by Edwin Arthur Kraft, Claude Murphree, John Glaser, Warren Johnson and others. Mr. Read is at present teaching composition at the St. Louis Institute of Music.

A New Easter Anthem

for Mixed Chorus

REJOICE, O EARTHBORN SONS OF MEN

by Morten J. Luvaas

Music for Lent and Easter

for Chorus of Mixed Voices

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(with Solo for Baritone, Tenor or Soprano)

Into the Woods My Master Went.....J. Thurston Noe
(with Soprano or Tenor Solo)

Christ of the Fields and Flowers.....Harvey Gaul
(with Soprano Solo)

An Easter Alleluia.....T. Tertius Noble

Jesus Lives! Let All Men Say.....Harvey Gaul
(with Tenor and Soprano Solos)

Alleluia, Come Good People.....Katherine K. Davis

The Lights of Easter.....Harvey Gaul
(with Tenor and Soprano Solos)

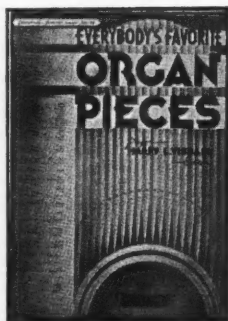
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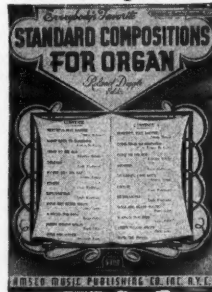
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RECITALS A SPECIALTY

LORAS COLLEGE GIVES DEGREE TO VAN DUSEN

CHICAGO TEACHER HONORED

Educational Institution in Dubuque
Confers Doctor of Music Distinction
on Organist and Educator at
Blessing of Organ.

Bestowal of the degree of doctor of music on Frank Van Dusen of Chicago, prominent organist and teacher of organists, marked the rededication of the rebuilt organ in Loras College at Dubuque, Iowa, on Feb. 2. The Most Rev. Francis J. L. Beckman, archbishop of Dubuque, conferred the degree, blessed the restored organ and officiated at Pontifical Benediction of the Blessed Sacrament. The dedicatory recital was provided by Mr. Van Dusen, Edward Eigenschenk of the Loras College faculty and the sixty-voice Loras Choir, directed by the Rev. Emmet Kelly, M.A.

The colorful and impressive ceremonies were attended by hundreds of music-lovers from Dubuque and vicinity, including both Catholics and non-Catholics.

Father Kelly announced the candidate for the degree, and the Very Rev. M. J. Martin, president of Loras College, made the presentation to the archbishop. In his presentation Dr. Martin pointed out that Mr. Van Dusen, born in Wisconsin, is "a true son of the Middle West," who has spent much of his life in this region except for the time he devoted to study of music in Europe. He cited the fine records of students of Mr. Van Dusen and praised his accomplishments as organist, teacher, and in administrative capacities.

Preceding the convocation ceremonies Mr. Van Dusen played: "Psalm 18," Marcello; Chorale Fantasia on "Blessed Be Thou," Bach-Bedell; Arioso in C minor, Bach, and the Finale from the Sonata in G minor, Piutti. Dr. Eigenschenk played Franck's "Piece Heroique"; Scherzo, Widor; Reverie, Dickinson, and Toccata, Widor.

Mr. Van Dusen has been associated for the last thirty years with the American Conservatory of Music, and for several summers he has lectured on the Loras campus and at the annual Institute of Liturgical Music. He is also on the faculty of Wheaton College.

MISS LUCKE'S NEW ANTHEM HAS PREMIERE IN BALTIMORE

The initial public performance of a new anthem by Miss Katharine E. Lucke, the Baltimore organist and composer, took place in the Brown Memorial Presbyterian Church of Baltimore Jan. 25, at the morning service. The anthem, "Come Ye and Let Us Go Up to the Mountain," made a deep impression on the large congregation as interpreted by W. Richard Weagly, director of the choir, and Virgil Fox at the organ. Miss Lucke's solo "O Lord, I Pray," recently published by the Theodore Presser Company, was sung by Miss Naomi Thomas, prominent Baltimore contralto, recently and was received with distinct favor. Louis A. Potter, Jr., teacher of violoncello and harmony at the University of Illinois, played Miss Lucke's piece for cello, "Intermezzo," at a faculty recital. This composition won the first award in a national contest sponsored by the National League of Pen Women a few years ago.

PAINESVILLE, OHIO, CHOIR OBSERVES SEMI-CENTENARY

An important event in the musical history of Ohio took place when the oldest boy choir in continuous service as such celebrated its fiftieth anniversary Feb. 1. The choir is that of St. James' Episcopal Church, Painesville, founded by the late J. Powell Jones, who was head of the music department of the Cleveland public schools and director of the choir at Epworth Memorial Church at the time of his death. A tablet in memory of Mr. Jones was dedicated.

The present organist and choirmaster—Paul Allen Beymer and Laurence Jenkins—have compiled a mailing list of over 200 former members, many of whom now occupy prominent positions in the business world. Their reunion was a memorable event in the church.

MARCUS NAYLOR



Marcus Naylor Gains Fame in Warren, Pa., That Spreads Abroad

By LE ROY B. CAMPBELL, Mus. D.
[Director of the Warren Conservatory of
Music, Warren, Pa.]

When I was in Fontainebleau in 1937 I met the world-famous organist Marcel Dupré. During our conversation he asked me where I was from. I told him "Warren, Pa., the home of the greatest mail-order house in the world—the New Process." He then asked me if I knew his famous pupil, Marcus Naylor. I replied that I certainly did. Then he told me that in 1935 Mr. Naylor was his star pupil; that he won first place for the diploma d'execution and that he had him give a recital, which Mr. Dupré said was a signal honor.

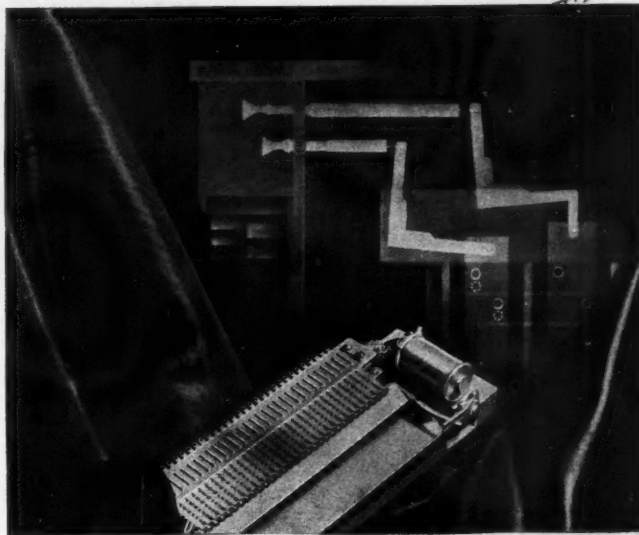
Having found out in France the excellence of Mr. Naylor's work, I decided at once that I would attend his recitals, and I have not missed one since.

Immediately I became intensely interested in his superb and scholarly playing and was desirous of knowing something more of his background and studies. After nine years of steady instruction in piano and kindred subjects from important teachers, such as Johannes Magendanz, he was for seven years a pupil of Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, New York. In 1930-31 he studied with England's noted organist, G. D. Cunningham.

Mr. Naylor has given recitals in England, France and the United States, but it is his series of monthly programs at the large Presbyterian Church in Warren which brings to our attention the importance and magnificence of the organ and organ literature. His interpretations reflect his broad training and experience, plus his originality. It may be safely said that nearly all representative organ literature has been presented on these programs, from the earliest masters to the latest modernists. His manual and pedal technique are marked by an effortless smoothness. In his playing will be found none of the awkward pedal attacks or those brief but nevertheless annoying halts for changes of registration which ruin an otherwise perfect performance.

Besides giving his recitals every month Mr. Naylor presents from time to time oratorios as well as many a *cappella* programs. He has a volunteer choir of twenty-five voices, with a solo quartet, which serves a congregation of 1,500.

I am now looking forward to the American program which Mr. Naylor will give Sunday afternoon, March 1. It is as follows: Concert Variations, Edmundson; Cantilene in B minor, Bedell; Toccata from First Symphony, E. S. Barnes; Cantabile, Geer; "The Bells of St. Anne de Beaupré," Russell; "Nautilus," from Six Pieces, MacDowell; Finale from First Sonata, R. L. Becker; "La Zingara," from Pageant Sonata, Jepson; Scherzo, Zimmermann; "The Squirrel," Weaver; Variations and Toccata on "America" (dedicated to Marcus Naylor), Coke-Jephcott.



The old order changeth—

The difference between the old and new method of controlling organ stops can be likened to a kerosene lamp versus the electric light. A room may be lit, a stage flooded with color — indeed an entire city may be illumined or, in turn "blacked out", all in an instant, by engaging a switch.

In the modern Wicks organ, individual stops, or all the voices of the organ in an ensemble, are available to the artist by split-second manipulation of electric switches. They must be dependable, and exactly built of durable materials. Still more important is that the points of contact automatically clean themselves in each operation.

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Los Angeles News; Coci, Weinrich and Mader Give Recitals

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Feb. 14.—An interesting and beautifully played recital was given by Clarence Mader at the Blessed Sacrament Church of Hollywood Feb. 9. Here we had a splendid instrument, a recitalist with imagination and good taste, and, not least, music that was worth hearing. Reger's Introduction and Fugue on "America" opened the program in fine style and is a number with which our organists should become acquainted in these stirring times. DeLamarter's "Prelude Gothique," published a few years ago, has been sadly neglected by recitalists (they prefer Hindemith). It is an interesting piece of writing that comes off well.

Other numbers by Bach, Miles, Elmore and the recitalist himself were well played, but of special interest was the first performance here of the Sonata by Jaromir Weinberger. A stunning performance of the Finale from Widor's Symphony No. 8 wound up as enjoyable a recital as I have had the pleasure of hearing in some time.

I should like to bring to the attention of organists a beautiful volume, "Mission Music of California," a collection of old California hymns and masses, transcribed and edited by the Rev. Owen da Silva of the Santa Barbara Mission. The accompaniments and chirography were done by the late Arthur M. Bienbar and the mission sketches are by Paul A. Moore. The volume is a history and a book of music, with bibliography for extra measure. From 1769 to the last part of the

nineteenth century these hymns brought comfort and pleasure to Californians. The fathers who taught the Indians to sing and play worked under many difficulties. The music was brought by the Franciscans from Europe, but it had to be interpreted for and by the simple folk of the new world. The book is published by Warren F. Lewis of Los Angeles.

That brilliant and popular recitalist Claire Coci has been in southern California during the last month and has given recitals in San Diego, Redlands and Pasadena. I am ashamed to say she did not play in Los Angeles, and this was certainly our loss.

At the First Baptist Church in Pasadena Miss Coci played on a recitalist's nightmare. One lost count of the ciphers and the dead notes on both pedals and manuals made the note on the program "O God, to whom vengeance belongeth, show thyself" very much worth while. It is no use disguising these facts; to do so would be most unfair to Miss Coci, who did a magnificent job under the circumstances. She was kind enough to laugh it off and told the audience that there must be a "Jap" in the organ.

The Redlands recital was quite another thing. Here there was a splendid Casavant organ and the gracious lady did herself proud.

Another visitor has been Carl Weinrich, who, besides conducting master organ classes at Occidental College, gave a recital there on the 13th and another at the First Methodist Church in Pasadena on the 15th. Mr. Weinrich has a large following out here and both recitals were well attended, and at both the recitalist played magnificently. Mr. Weinrich has a style of his own and is wise enough to play music that fits that style to perfection.

American Guild of Organists

(Name and seal registered in U. S. Patent Office)

Organized
April 13, 1896Charter Granted
Dec. 17, 1896Incorporated
Dec. 17, 1896Amended Charter
Granted
June 17, 1900Amended Charter
Granted
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

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Fort Worth—Mrs. William Henderson.

North Texas—Mrs. O. C. Harper.

Tennessee—Mrs. Ivan Dycus.

UTAH—Alfred M. Durham.

VERMONT-NEW HAMPSHIRE—W. Raymond Kendall.

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Value and Importance of A. G. O. Examinations to the Church Organist

By NORMAN COKE-JEPHCOTT

In the year-book our former warden, Dr. Channing Lefebvre, says: "Our examinations are the life-blood of the Guild, and without them there would be no serious purpose to our organization."

With music in the chaotic state in which it finds itself today, we need the steadying influence of the Guild examinations more than ever—the steadying influence that encourages us to maintain our idealism and impels us to be satisfied with nothing less than the highest standard of scholarship and workmanship.

The equipment which one gets in preparing for the examinations is something every musician should have. The professional organist, pianist, conductor, violinist, even though he does not intend to compose, should be potentially a composer; that is, he should have done all the stunts in composition. The musician who is thoroughly equipped in this way is much more capable of understanding and interpreting a great musical work than the one who lacks such equipment. Of course, the Guild examinations do not, and could not, cover the entire field of the technique of composition, but they do start the student on the right track. For instance, the associateship candidate learns to write a two-part fugue exposition. Later, as a fellowship candidate, he writes four-part expositions, and that stimulates and encourages him to write a complete fugue. Again, the associateship candidate learns to write a hymn-tune and harmonize an unfigured bass. As a fellowship candidate he goes on to the anthem and the ground bass. This should take him to the cantata and the full-fledged passacaglia.

One of the greatest contributions the Guild makes to music education is its insistence upon the study of strict counterpoint. Charles Villiers Stanford, in his truly magnificent little book on composition, says:

The study of counterpoint, if it is to be of real value, must be strict. It has recently become the fashion to speak of counterpoint as if it were divided into two branches, strict and free. There is no such thing as free counterpoint from the standpoint of technical study. It is only a pedantic name for composition. All musical works are in free counterpoint, and the use of this quasi-scholastic title at once suggests the introduction of hand-cuffs and shackles into the free domain of creative invention. The thorough knowledge and grasp of strict counterpoint is all that is necessary in that department of study. If the term "free counterpoint" means that the student may use less trammelled rules, take liberties and use licenses which strict counterpoint does not allow, he is weakening the very process by which his musical strength is built up. He will be pretending to develop his muscles with dumb-bells from which the weight has been extracted; the result will be a sham, and his control over his workmanship will be superficial and unsound. The composer who trusts to it will fail at a crisis and will be the first to regret, perhaps too late, the easy path which he believed to be a short-cut to efficiency.

That, I think, is a convincing argument for the study of strict counterpoint.

There is no greater help to the organist in the management of a big organ than the knowledge of orchestration, for the organ is an orchestra in itself. Of

IN THE GUILD

To All Members: The strength of the Guild depends upon the personal efforts of its members; the life of the Guild is in their hands.

THE LEGACY OF THE GUILD.

"Gentlemen, the legacy of the Guild as an organization is a noble one. It is a descendant of the old guilds of musicians and has one of the most glorious heritages that has been left to any body of men. You are the descendants of the Gabriels, of Frescobaldi, of Bach and of Handel, and what more can the spirit of a musician desire? * * * You have set up a standard which speaks for every man that comes into your organization. It means that he has done certain work, that he has accomplished certain stated qualified studies along certain lines and that he is recognized by a jury of his peers as a peer. There is no higher criticism than that which you exercise; there is no better result in the world of art than that which you bring about by your labors in behalf of this organization."—From the address of W. J. Henderson, May 23, 1906.

course, it must receive its own individual treatment, but the player with an orchestral approach is bound to be more interesting to listen to than a player without such an approach. Also, an intimacy with orchestral literature is a necessary link in the chain of a musician's equipment, and this cannot be forged without a great deal of practice in actual scoring for the orchestra.

Now let us consider some of the tests at the organ. Every choirmaster must be able to read from a vocal score, and young musicians should be trained in score reading in order that they may become helpful and efficient accompanists. The ability to transpose is also a valuable accomplishment, and facility in this makes one more efficient in his job. The harmonization of a melody at sight is a vocabulary test; the musician should be able to speak the language of music as the well-educated person speaks English. In the unfigured bass test the candidate is given the melody of a well-known hymn-tune to treat as a bass. Ability to do this artistically is of tremendous help in improvisation.

This leads us to the improvisation test for fellowship. The church organist who is unable to improvise freely and naturally labors under a great handicap. There are so many places in the church service where a smooth and thoughtful treatment of some theme that has appeared previously can be helpful. Then the discipline to which we must submit in order to become good improvisers is most beneficial. I hope the day soon will come when we American organists will treat the art of improvisation as seriously as we do the playing of our organ literature.

The tests for the A.G.O. certificates cover necessary ground in the study of the art of music, and in covering this ground we become more able musicians, thereby increasing our service to the church.

Wilkes-Barre Choir Festival.

The annual choir festival of the Wilkes-Barre Chapter was held at St. Stephen's Episcopal Church Jan. 21. Preceding the service Professor Pamphile Langlois gave a short recital and played the following numbers: Prelude, Pierne; Violin Fugue, Bach; "Echo," Yon; Allegro from First

Symphony, Widor. Mr. Langlois also played as the postlude the Toccata by Gigout. The offertory, Cantabile, Franck, was played by Mame Robertson Bare. The choir, composed of members of St. Stephen's and the First Methodist, Wilkes-Barre; Trucksville Methodist, Luzerne Presbyterian, St. John's Lutheran and Holy Trinity Lutheran choirs, under the direction of Carl Roth, sang: "Praise Ye the Lord," Randegger; "The Sun Shall Be No More," Woodward, and "Saviour, Thy Children Keep," Sullivan.

The service was conducted by the Rev. Fred W. Trumbore, the lessons were read by the Rev. George M. Savacool, chaplain of the chapter, and the address was delivered by the Rev. William K. Russell, pastor of the host church.

One of our members, Charles Henderson, has joined the armed forces of our country and takes with him the best wishes of the Guild.

The monthly business meeting was held at the First Methodist Church Feb. 2. Following the meeting a program was presented by our subscriber members.

DOROTHY TURNER, Secretary.

Ithaca Opposes Ban on Tin.

The February meeting of the Ithaca Chapter was held Feb. 9 at the home of Mrs. Paul Thayer. A bountiful thirteen supper afforded a chance for relaxation and good fellowship before the business and program of the evening.

The chapter voted unanimously to send a letter of protest to the proper committee in Washington against the proposed ban on tin for the use of organ builders. The 10 per cent tax on organs was also deplored, as that is actually a tax levied against churches and educational institutions.

Because of present conditions it was deemed inadvisable for the chapter to engage an out-of-town artist for a recital at this time. It was voted to present Miss Louise C. Titcomb, dean of the chapter and organist of the First Methodist Church, at St. John's Episcopal Church Friday, March 6. This event will be open to the public.

The speaker of the evening was Dr. Conrad Rawski, musicologist and professor of music at Ithaca College. Those who had feared that his subject, "Medieval Music," might be dull were pleased to find it fascinating. Dr. Rawski showed some interesting facsimiles of the period and played recordings, some of which were made by Ithaca College students. One of these pieces had probably not been heard since it was performed in Paris in the twelfth century.

HAROLD O'DANIELS, Secretary.

Rhode Island Chapter.

The Rhode Island Chapter held a meeting Feb. 2 at Trinity Union Methodist Church, Providence. A short business meeting was followed by a talk by the dean, Lawrence C. Apgar, A.A.G.O. Mr. Apgar's subject was "Organ Registration" and he used the test pieces for the 1942 examinations as illustrations.

Monday evening, Jan. 26, Miss Mary A. Doglio, organist of St. Peter's Church, Pawtucket, gave a recital at All Saints' Memorial Church, Providence. Her program was as follows: Sonata No. 2, Mendelssohn; Chorale Prelude, Adagio in A minor and Prelude and Fugue in C minor, Bach; Spanish Rhapsody, Gigout; "Ave Maria," Bossi; "L'Organo Primitivo," "Gesu Bambino" and First Concert Study, Yon.

MARY E. LUND, Registrar.

Examinations for the choirmaster certificate April 29, 1942. Examinations for fellowship and associateship May 28 and 29, 1942.

News of the American Guild of Organists—Continued

Piano, Organ and Vocal
Programs Mark Season
for North Texas Chapter

Piano and vocal selections by members of the group provided entertainment for members of the North Texas Chapter who assembled Feb. 9 at the home of Mrs. J. W. Akin, Jr., in Wichita Falls. Entertainment during the evening was introduced by the dean, Mrs. O. C. Harper, who gave a piano interpretation of DeFalla's "Ritual Fire Dance." Later she added two vocal numbers to the program. Mrs. A. H. Mahaffey was her accompanist. Mrs. J. O. Dotson was the other soloist. She too was accompanied by Mrs. Mahaffey. A concert of recordings was given later.

The business session of the evening marked completion of plans for making a \$25 donation to the Wichita Falls Civic Symphony Orchestra. Slade Brown was elected treasurer to succeed Norris Bingham, who has been called into service. Membership in the chapter was extended to Miss Joza Lou Bullington. The business session was concluded with an approving discussion of the tri-state convention to be held in Tulsa in April.

The home of Mrs. J. O. Dotson was opened for an informal dinner and party Jan. 26 to entertain members of the chapter. Hostesses were Mrs. Dotson, Mrs. Carl Edwards and Mrs. W. L. Huddleston. Decorations arranged for the occasion were of a patriotic nature in observance of the President's birthday.

Impromptu offerings by guests on the organ in the home of Mrs. Marion Smith contributed to an enjoyable social gathering of the members of the North Texas Chapter Dec. 29, when they met for an old-fashioned Christmas party. Hostess duties for the evening were shared by Mrs. Ruby K. Rippey of Denton. The reception rooms were decorated with flowers in keeping with the holiday season. Games provided entertainment for the evening, together with music on the organ. Typical "old-fashioned" refreshments were served.

"English Organists and Their Contributions to Liturgical Music" was the subject for discussion at a meeting Dec. 8. The session took place at the Highland Heights Christian Church, with Mrs. J. H. Crouch as program leader. Norris Bingham led the discussion. His offering preceded a group of numbers by Mrs. Crouch. Slade Brown then gave a concert of recorded organ music.

Claire Coci Plays in California.

Music-lovers in the San Francisco bay region heard Claire Coci in a superb recital under the auspices of the Northern California Chapter at St. Paul's Episcopal Church, Oakland, Sunday afternoon, Jan. 25. Miss Coci's carefully-planned program came to a climax in the allegro movement of the Reubke Sonata on the Ninety-fourth Psalm. The entire program gave convincing evidence of the performer's control of the instrument. The program was as follows: Prelude and Fugue in D major, Bach; Chorale Prelude, "I Cry to Thee," Bach; "Giga," Loeillet; "Noel," d'Aquin; "Carillon," DeLamarier; "A Musical Snuff-box," Liadoff-Coci; "Drifting Clouds," d'Antalfy; Toccata, "Electa ut Sol," Dallier; Sonata on the Ninety-fourth Psalm, Reubke.

A series of lectures on sacred music is being sponsored by the Northern California Chapter. The first, on the music of the Episcopal Church, was delivered by the Rev. Walter Williams at the Caruth studio in Oakland last fall. The second was presented Jan. 27 by John M. Kelly, minister of music at Calvary Presbyterian Church, San Francisco. His subject was "The Music of the Non-liturgical Church." He emphasized the freedom of choice possible in a church which is not required to follow a set ritual. Mr. Kelly conducted his choir of about forty members in a rehearsal as a demonstration of his ideas, after which the choir proceeded to the church and sang several anthems accompanied by

Mrs. Winifred Jolley Bengson, F.A.G.O., organist of Calvary Church. Other lectures are to be given this spring on the music of the Russian Orthodox Church and of the Jewish synagogue.

KATHLEEN S. LUKE, Registrar.

Boston Recital by Bonnet.

One of the outstanding events of the Massachusetts Chapter was held at the Church of the Advent, Boston, Jan. 28, when an organ recital was given by Joseph Bonnet. The church is a large one and ample for ordinary services and events, but the interest created by Bonnet left "standing-room only" shortly before the performance.

The program was a varied one and included three pre-Bach numbers of Couperin, de Grigny and Francois Couperin; two preludes on "Liebster Jesu, wir sind hier" and the Passacaglia and Fugue of Bach; three "Poemes d'Automne" by Bonnet; "Litanies" by Alain; two compositions of Seth Bingham, including the "St. Flavian" Chorale; "Noel Langue-docien" of Guilman; the Allegro Cantabile from Widor's Fifth Symphony, and the A minor Chorale of Cesar Franck.

The organ is a recent three-manual Aeolian-Skinner built under the supervision of G. Donald Harrison and Frederick Johnson, organist and choirmaster of the Church of the Advent. Mr. Bonnet's interpretation of the entire program showed great authority and profound knowledge, study and sympathy with the various periods which he offered. The Alain "Litanies," posthumously published, left one with a desire for a second or third hearing before complete accord with the idiom; still we feel Alain wrote sincerely and had something to say. Widor still predominates and many of us would do well to return to this great master; the loveliest playing of the evening was contained in the Allegro Cantabile.

An interesting festival service of five neighborhood choirs was held Feb. 10 at the First Church in Cambridge (Congregational) under the auspices of the Massachusetts Chapter. The choirs taking part were from the First Church (Unitarian), John Woodworth, choirmaster; North Congregational Church, William Provine, choirmaster; Old Cambridge Baptist, Francis Hagar, choirmaster; Swedish Evangelical, Elmer Westlund, choirmaster, and the First Church in Cambridge, Congregational, Homer Whitford, F.A.G.O., choirmaster.

The festival was in the form of an evening service directed by Dr. John Leamon, minister of the church, and accompanied at the organ by Mark Dickey. Each choir offered various examples of its regular repertoire. These covered a large field from Gibbons, Mozart, Handel and Bach through the English and Russian school to contemporary Canadian and American composers. As outstanding might be mentioned the ensemble work of Mr. Westlund's choir, with its purity of tone and sympathetic interpretation, and its balance of parts. In the organ field Mr. Whitford's playing of the Andante from Handel's Viola Concerto gave much pleasure, as did his choir, whose individual offering was made from memory.

The next event of the chapter will be a recital in Emmanuel Church, Boston, by George Hunsche, assistant to Dr. Thompson Stone. The date is Monday, March 2.

GARDNER EVANS, Secretary.

Dr. Poppen Speaks in Columbus.

The February meeting of the Central Ohio Chapter was held Feb. 16 at the parish-house of St. Paul's Episcopal Church, Columbus. After dinner Dean John M. Klein held a short business meeting, at which he announced a recital by Norman Broadway, organist, assisted by Miss Alma Borneman, violinist, Sunday afternoon, Feb. 22, at the Livingston Avenue M. E. Church. Dean Klein then introduced the speaker of the evening, Dr. Emmanuel Poppen, president of the American Lutheran Church, who chose as his topic "The First and the Last in the Church Service." Dr. Poppen is an organist also and has composed a number of hymn-tunes in wide use in the Lutheran Church. Being qualified as a musi-

COMPOSERS, PLEASE NOTE!
COURBOIN TO USE YOUR WORK

Dr. Charles M. Courboin, the distinguished concert organist, has offered to play on one of his Sunday morning broadcasts (NBC network, 8:05 a. m. Eastern time) a program entirely of organ compositions by Guild members. He invites writers to send him their numbers, either published or in manuscript. Please send your pieces to Dr. Charles M. Courboin, care of National Broadcasting Company, Rockefeller Plaza, New York City. Also enclose personal address and academic rating, if any.

cian as well as a minister, his message carried added weight when he emphasized the necessity for the pastor, director and organist to work together for a more devotional, unified service.

MRS. ALLEN McMANIGAL, Secretary.

Lenten Recitals in Scranton.

The annual series of Lenten recitals by members of the Northeastern Pennsylvania Chapter at St. Luke's Church, Scranton, was begun Feb. 20 and will continue for the five succeeding Fridays at 12:15. The programs for this series have been planned with special consideration of the requests received a year ago.

Howard Anthony, A.A.G.O., of the First Evangelical Church opened the series with the following music: Chorales, "Vater unser im Himmelreich" and "Herzlich thut mich verlangen," Bach; Chorale, "Von Gott will ich nicht lassen," Buxtehude; Prelude, Fugue and Chaconne, Buxtehude; Intermezzo, Verrees; Allegro Maestoso, West.

A student recital was given Feb. 27 by Myrtle Zulauf and Maude Thomas.

March 6 Pamphile Langlois will play: Prelude and Fugue in A minor, Bach; Ricercare, Palestrina; "Feria Pentecostes," Saint-Saens; "Angelus du Soir," Bonnet; "Priore," Jongen; "The Squirrel," Weaver; "Melodia," Reger; Paraphrase on a Noel by Marot, Quef; Finale, Symphony 8, Widor.

March 13 Helen Bright Bryant will play: Chorale Prelude, "My Heart Is Filled with Longing," Kellner; Allegro from Fifth Trio-Sonata, Bach; Canon in B major, Schumann; Introduction, Passacaglia and Fugue, Willan; "Grusenan Song," Rachmaninoff; Finale, "Ave Maris Stella," Dupre.

March 20 Ruth A. White, A.A.G.O., is to give this program: Chorale Preludes, "O Man, Bewail Thy Grievous Sin," Bach, and "My Inmost Heart Rejoiceth," Brahms; Fugue in G minor, Bach; Pastoral Symphony from "The Messiah," Handel; "In Paradisum," Mulet; Canon in B minor, Schumann; "Ave Maria," Schubert; "Electa ut Sol," Dallier.

March 27 Thomas Curtis, A.B., will play: "Pilgrims' Chorus," from "Tannhauser," Wagner; Arioso, from Suite in D, Bach; Sonata in G, Op. 28, Elgar.

THOMAS CURTIS, Secretary.

Louisville Members Have a Quiz.

The entertainment committee, composed of Mrs. Frank Ropke, Miss Elizabeth Hedden and Harry W. Myers, offered a unique program to the members of the Louisville Chapter when they gathered at the French Village on the evening of Feb. 2 to hold their monthly meeting. It was a musical quiz. Each contestant, when called upon—the order having been determined by drawing a number—was given his choice of one of the following subjects: Anthems, terminology, hymns, oratorios, organ builders, American organ composers, Bach works, toccatas, Cesar Franck and modern composers. Whereupon each contestant attempted to answer, "with no prompting from the audience," questions pertaining to the topic of his selection. The reward for the best correct reply was one penny, for the second two pennies, for the third four pennies and so on to the last correct answer, which netted the participant the coveted prize of 16 cents. The "jackpot" ques-

tion, a cleverly written original story by Mrs. Ropke, contained musical terms which were to be observed and counted as the story was read. The prize of 30 cents, forfeited by the unsuccessful contestants, was shared by three of the members who answered correctly.

CHARLOTTE WATSON,
Corresponding Secretary.

Burlington, Vt., Host to Dr. Hawkins.

The Burlington, Vt., members of the Vermont-New Hampshire Chapter were entertained at a luncheon Jan. 19 by John E. Booth, donor of the new three-manual Austin organ in the First Methodist Church. The event was in honor of Dr. Warner M. Hawkins, warden of the American Guild of Organists, who played at the dedicatory services. After the luncheon the members adjourned to the church, where they had the opportunity of hearing and playing the organ. It was a great pleasure to meet Dr. Hawkins and a privilege to be able to discuss various problems with him informally.

ELIZABETH R. SHUFELT, Secretary.

Tennessee Chapter Meets.

The February meeting of the Tennessee Chapter was held Feb. 2 at the First Methodist Church, Memphis. A delicious dinner was served by the ladies of the church. Several visitors and three new members, Franklin Glynn, Miss McTier and Miss Juny, a transfer from the Los Angeles Chapter, were introduced. After the dinner a short business meeting was presided over by Mrs. Bates Brown, the dean.

It was announced that the executive committee had decided to bring Catharine Crozier for a recital at the Auditorium the last week in April.

Following the dinner and business meeting Thomas H. Webber introduced Dr. P. N. Rhodes, teacher of physics at Southwestern, who gave an interesting talk on "Acoustic Problems in Music." His talk was illustrated with slides. At the close of Dr. Rhodes' talk the members went to the Central Avenue Christian Church, where a Hammond was demonstrated by Jack Hale.

MARTHA McCLEAN, Secretary.

Erie, Pa., Chapter.

Members of the Erie Chapter met in the Witherspoon room at the Church of the Covenant Jan. 25 to hear a discourse on "Junior Choir Methods and Materials" by Federal Lee Whittlesey, newly-appointed director of music of the church. Mr. Whittlesey was formerly at the Westminster Church, Detroit, Mich.

The annual choir festival of the Guild will be held in the First Presbyterian Church of Erie Sunday, March 15, at 4:30.

Richard Ross, well-known organist, will be presented in the Church of the Covenant Tuesday, April 21, at 8:15.

MYRTLE W. DUFFY, Secretary.

Waterloo, Iowa, Chapter.

The January meeting of the Waterloo Chapter assumed the form of a social evening at the home of Mrs. George Feeley, Waterloo, Iowa, Jan. 27. Fourteen colleagues, two subscribers and three guests were present. The new year-books were presented to the members and plans for the year were discussed. Two new members were announced. The program was in charge of the sub-dean, Mrs. Ellen Parrott, who conducted a round-table in the form of questions and answers on problems of the choir leader and organist. Several piano numbers were played by Dean Gerhard R. Bunge and Miss Loraine Guetzlaff, after which refreshments were served by the hostess.

MRS. ADELAIDE E. ALTLAND,
Secretary and Registrar.

CLARIBEL G. THOMSON

Organist

First Presbyterian Church
Ardmore, Pa.

News of the American Guild of Organists—Continued

Bidwell Plays in Cincinnati.

The Southern Ohio Chapter held the second and last recital by a guest organist for the year 1942 Feb. 12 at the First Covenant Church, Cincinnati. A brilliant performance was given by Marshall Bidwell, Mus. D., A.A.G.O., organist and director of music at Carnegie Institute, Pittsburgh. His program consisted of the following numbers: Chorale, "Awake, a Voice Is Calling," Bach; Chorale Prelude, "Now Rejoice, Christians," Bach; Fantasia and Fugue in G minor, Bach; Three "Bible Poems," Weinberger; Finale from First Sonata, Borowski; "The Bells of St. Anne de Beaupré," Russell; Roulade, Bingham; "An Old Irish Air," Clokey; "Donkey Dance," Elmore; Symphonic Poem, "Finlandia," Sibelius.

On Feb. 26 Guild members were invited to Dean Robert Alter's lovely home to meet Porter Heaps of Chicago and hear him perform on Dean Alter's Hammond organ.

ETHEL HAAG, Registrar.

Buffalo Chapter.

The Buffalo Chapter met in the parish-house of the Church of the Good Shepherd for dinner Feb. 9. After the business session the dean, Wallace A. Van Lier, introduced the speaker of the evening, Walter Berry, an organ builder of wide experience both in England and America. Mr. Berry spoke on the interesting subject "From Key to Pipe." Using a display of organ mechanism set up by Herman Schlicker, an organ builder and member of the chapter, Mr. Berry demonstrated clearly what takes place when a key is depressed. Following the lecture several groups lingered to observe at close range the mechanism as explained by Mr. Berry.

The annual service will be held Monday evening, March 2, at Westminster Presbyterian Church, Delaware Avenue.

HELEN M. NASH, Secretary.

Pennsylvania Discusses Tests.

The January dinner meeting of the Pennsylvania Chapter was held on the 24th in the parish-house of old St. Peter's Church, Philadelphia, where Harold Gilbert is organist and headmaster of the choir school. A fine dinner was enjoyed by approximately eighty-five chapter members, an attendance slightly above the average. The guest speaker was Norman Coke-Jephcott, F.A.G.O., of the Cathedral of St. John the Divine, New York. The topic was "Guild Examinations," and with the aid of a blackboard Mr. Coke-Jephcott elucidated certain border-line problems which have come up in past examinations. Questions were asked and satisfactorily answered.

The evening's program was concluded with a recital played in the church by Walter T. Chambers, A.A.G.O. The program consisted of the test pieces to be used in the 1942 examinations for both the associateship and the fellowship, and its rendition showed fine technical and interpretative ability on Mr. Chambers' part.

These sessions devoted to Guild examinations have become an annual affair in the chapter and considerable interest is manifested. We find them very beneficial.

ADA R. PAISLEY.

Rochester Chapter Letter.

Members of the Rochester Chapter spent a profitable evening at Christ Episcopal Church Feb. 16. Dinner was served in the parish-house and our special guests were Bishop Rheinheimer, the Rev. Mr. Winnie, rector of St. Luke's Episcopal Church, and the curate of Christ Church, the Rev. Mr. Gratiot, with Mrs. Gratiot. The program after dinner took place in the chancel of the church. Mr. Barrows, director of music at Christ Church, and his assistant, Robert Evans, had arranged a service of plainsong to be sung by the chapter members, who acted as members of a choir. Supplementing the program were preludes and anthems which used various plainsong melodies as themes. Last year we had a meeting of this kind which was so successful that our dean, Mr. Barrows, was requested to repeat it this season.

Under the direction of Mr. Barrows

and Mr. Evans our choir read the plainchant and sang the anthems with an enthusiasm that completely overshadowed our inability to produce much in the way of tone quality or volume. The organ preludes on plainsong themes were played by Mr. Showard, Mr. Davidson, Mr. Barrows and Mr. Evans.

We are happy to report that our choir-masters are having their first formal meeting March 2, with Mr. Spouse as the principal speaker. We hope to have a combined meeting of the organists and choir-masters very soon.

CATHARINE CROZIER,
Corresponding Secretary.

Maine Clergy and Organists Meet.

Twenty-five members of the Maine Chapter and their guests attended the annual clergy-organist dinner Feb. 16 in the Columbia Hotel at Portland. John E. Fay, A.A.G.O., presided. Two subjects were discussed. The first was "What Can Church Music Do to Aid Morale?" Speakers were the Rev. Franklin P. Cole and Dr. Malcolm N. Cass. The discussion leader was the Rev. Benjamin B. Hersey. The second topic was "Church Music, a Universal Panacea." Speakers were the Rev. Charles Whipple and Miss Susan G. Coffin. The discussion leader was the Rev. Malcolm Garland.

Plans were made for the next meeting March 16 in the Westbrook Congregational Church, with Fred Lincoln Hill as host.

Wisconsin Chapter Entertains Clergy.

Activities of the Wisconsin Chapter were twofold last month. On Feb. 2 an organist-clergy dinner was given at Ascension Lutheran Church, Milwaukee. John K. Christensen presided as chairman and toastmaster. Dr. James H. Welsh spoke for the clergy. His excellent talk was about the place of music in worship. Arthur A. Griebeling spoke for the organists on what we may expect of our pastors with regard to the music in the church. A general discussion followed, in which all those present participated. It was the general opinion of those at this meeting that it should be repeated next year.

Feb. 15 was the date set for the program of French organ music. This was presented in Trinity Methodist Church and was as follows: "Lied des Chrysanthes," Bonnet (played by Lauretta Rossiter Cotton of Trinity Methodist Church); Allegro, Symphony 5, Widor (played by John K. Christensen of Ascension Lutheran Church); Adagio, Franck (Mrs. Cotton); "Alleluia," "In Paradisum" and "Fiat Lux," Dubois (Hermann A. Nott of Kenwood Methodist Church); and "Grand Jeu," Du Mage (Mrs. Cotton). The choir, under the direction of Ethel Gibbs Vidito, sang "Lovely Apppear" from "The Redemption," Gounod, and "Praise the Lord," Franck.

ARTHUR A. GRIEBELING.

Banquet of Kansas City Chapter.

The Kansas City Chapter held its third annual banquet Jan. 17 at the Hyde Park Hotel. The Rev. Paul Esping pronounced the invocation. The dean, Mrs. A. R. Maltby, delivered the address of welcome and Joseph A. Burns and Dr. J. H. Billings responded to toasts. We were led in the singing of pep songs by our sub-dean, Clarence D. Sears. Dr. Viktor Labunski of the Kansas City Conservatory of Music spoke on "Music at the Present Moment." Dr. Labunski lived in Russia during the period of several revolutions and was well able to describe the effect of wars and revolutions on the world of music. Robert Tomshany reported that plans had been completed for the Virgil Fox recital Feb. 16.

HELEN HUMMEL, Registrar.

Racine Chapter Program.

The Racine, Wis., Chapter held its monthly meeting at St. Albertus' School of Music Jan. 25. After the business session the sisters went to an adjoining auditorium, where the program was given. A prelude and fugue and a chorale prelude by Bach were played by Sisters John Bosco and Charlene, respectively. They are students at the school

of music. The boy choir of Sacred Heart Parish sang two Gregorian chant numbers—"Ave Maria" and "Salve Mater." They also sang a hymn, "Hosanna, Glory, Praise Be Thine," by Page. Miss Frances Frankel, an aspirant to the religious life and also a budding musician, gave a reading on liturgical music.

District of Columbia.

The February meeting of the District of Columbia Chapter was held Feb. 2 at the Church of Jesus Christ of Latter-Day Saints, with D. Sterling Wheelwright as host. The chapter presented Hester Smithy of the National City Christian Church in a recital of music by Bach, Widor and Tournemire. The registrar of the chapter commented on the program for the benefit of the public present. As usual, Mrs. Smithy's playing was delightful. After the recital a business meeting was held and Mr. Wheelwright held forth on the subject "What We as Musicians Can Do for Defense." Since we as musicians have been defending ourselves and our actions for years it should be no novelty to us.

SHERMAN J. KREUZBURG, Registrar.

Indiana Chapter.

The Indiana Chapter held its January meeting at the Broadway Methodist Church, Indianapolis, Jan. 28. Dinner was served by the ladies of the church. A business meeting was held, with the dean, Cheston L. Heath, in the chair. We had two distinguished guests from the Pennsylvania Chapter, Miss Frances McCollin, the American composer, and her mother, Mrs. W. L. McCollin of Philadelphia.

Mrs. John C. English, our hostess, who is organist of the Broadway Church, presented Mrs. Farrell Scott in a recital at 8 o'clock. Mrs. Scott is a new member of the chapter. Her numbers included the Chorale in A minor by Franck, three short chorale preludes by Bach, the first movement from Guilmant's Sonata in D minor, the Pastorale and Finale from Widor's Second Symphony and a modern group of numbers by Alan Floyd, Robert Elmore and Harvey Gaul. Her final number, the "Carillon de Westminster," Vierne, was played brilliantly. This young organist may well be proud of her achievements, which are the results of much hard work and devotion to the works of the masters of organ composition.

ELSIE MACGREGOR, Secretary.

Texas Chapter Entertains Fox.

The Texas Chapter had its big event of the season Feb. 7, when it presented Virgil Fox in a recital in the auditorium at Southern Methodist University. This was his first appearance as a recitalist in Dallas and the enthusiastic response of the audience showed that Mr. Fox was in his usual good form, technically and musically, and lived up to his reputation as a virtuoso.

Before the recital the usual dinner meeting was held and two new members were elected. After the recital the executive board held a reception in honor of Mr. Fox and the members of the Guild at the home of Dr. and Mrs. Willis, where Mr. Fox and several of the guests entertained us with selections played on the lovely organ in the Willis home.

On Feb. 17 John Huston gave a recital in the Highland Park Methodist Church. This was brilliantly played and will be repeated later in the season at Fort Worth and again in Oklahoma City, as some of the exchange programs which are being given in this section.

MATTIE K. GERBERICH.

San Diego, Cal., Events.

The February meeting of the San Diego Chapter was held at the home of Mr. and Mrs. Bertram Chambeau Feb. 2. After the business meeting a program of songs was given by Paul Ruth, accompanied by Charles Shatto. The evening closed with refreshments served by the hostess.

The Guild sponsored a recital by Claire Coci Feb. 5 in the First Presbyterian Church. The young artist gave an unusually interesting performance. Her lively personality was reflected in her style and in her feeling for tone contrasts.

Miss Coci's program, played entirely from memory, opened with Bach's Toccata and Fugue in D minor and the chorale prelude "I Call to Thee, Lord." Masterly performances of Reubke's Sonata on "The Ninety-fourth Psalm," "Soul of the Lake," Karg-Elert, and a Dallier Toccata rounded out the program. Showing not the slightest sign of fatigue, Miss Coci tossed off as encores two virtuoso pieces, the Toccata from Widor's Fifth Symphony and the Finale from Vierne's First Symphony, and the beautiful Elevation from a Low Mass by Vierne.

IRENE MITCHELL.

Dr. Helen A. Dickinson in Hartford.

Dr. Helen A. Dickinson of the faculty of the School of Sacred Music of Union Theological Seminary, New York, was guest speaker at the pastor-organist dinner given by the Hartford Chapter at Immanuel Congregational Church Feb. 9. The topic of the evening was "Beauty in Worship." The speaker emphasized the necessity of beauty in spirit as light is necessary to the eye, and the tragedy of cutting down on the music in the church as one of the first moves for economy.

THERESA M. D'ESOP.

Gaul Lectures in Altoona.

On Monday, Feb. 9, the Central Pennsylvania Chapter presented Dr. Harvey B. Gaul of Calvary Church, Pittsburgh, in a lecture-recital at the First Baptist Church, Altoona. Dr. Gaul traced the history of church music from its earliest beginnings and presented many interesting facts. Following his remarks he presented a short program of his own compositions. After the public program an informal reception was held, at which Dr. Gaul conducted a forum on the general subject of his lecture.

New members received were Miss Elizabeth Hull, assistant organist of the First Methodist Church, and Frederick W. Lane, choirmaster of St. Luke's Episcopal Church.

AGNES HESS, Registrar.

Lincoln, Neb., Ministers as Guests.

Lincoln, Neb., Chapter members entertained their ministers at a luncheon Jan. 26 at the Y.W.C.A. The program included a word of welcome for the Guild by A. C. Lovelace and a response for the ministers by the Rev. Thomas A. Barton, president of the Lincoln Ministerial Association. The Rev. Harold C. Gosnell, chaplain of the Guild, spoke on the important relationship maintained between the choir and the minister. Guild members rose and repeated the creed at the close of the meeting. Mrs. S. J. Bell had charge of all the arrangements.

HENRIETTA SANDERSON.

Dinner for Virgil Fox in Tulsa.

The Oklahoma Chapter had a dinner Feb. 9 at the Trinity Episcopal Church guild-house, Tulsa, in honor of Virgil Fox. The tables were made attractive with bright colors of St. Valentine's decorations and some forty members and guests assembled. Dean Marie M. Hine introduced two speakers. Mrs. Robert Fox MacArthur, honorary member of the chapter, told of her efforts in bringing about the installation of the Tulsa municipal organ, an Austin three-manual built in 1915 and, like many municipal organs, now in the discard. Mr. Fox spoke largely on the old organ in St. Mary's Church, Luebeck, Germany, and his experience in giving a recital there on the instrument used by Buxtehude and Bach.

The next night Mr. Fox was heard in a recital on the four-manual Aeolian organ in the First Methodist Church. This was his first recital in Tulsa. From the opening number, the Rigaudon by Cambra, through the entire program, concluding with the Prelude and Fugue in G minor by Dupré, the organist held the attention of his audience and converted many lukewarm listeners into ardent admirers of the instrument. Recalled many times after his last number, Mr. Fox responded with enough encores to make almost a second program. To the writer Mr. Fox is "a Paganini of the organ."

JOHN KNOWLES WEAVER, Sub-dean.

News of the American Guild of Organists—Continued

Central New York.

The monthly meeting of the Central New York Chapter was held in the Westminster Presbyterian Church, Utica, Monday evening, Feb. 2. Miss Margarethe Briesen, organist and choir director of the church, arranged a fine program which featured the combined junior choirs of Westminster and Moriah Presbyterian Churches, under the direction of Miss Briesen and Miss Margaret Griffith. The girls first sang an arrangement of the hymn "Fairest Lord Jesus" and followed with "Brother James' Air," Jacob; "O Lovely Peace," Handel; "The Best of Rooms," Wood, and "O Had I Jubal's Lyre," Handel.

Mrs. Robert Bothwell and George Wald gave the organ recital. Mrs. Bothwell played the Allegro Moderato and Andante from the Sonata in A minor of Borowski. Mr. Wald concluded the program with this interesting group: Concerto No. 5, Handel; Chorale Prelude, "Come, Saviour of the Heathen," Bach; Fugue on "B-A-C-H," Schumann.

The business meeting was held in the church house, where a large group assembled to meet and listen to a talk by Carl Weinrich, who was in Utica for the week to conduct master classes. J. Laurence Slater conducted a short business meeting and music was selected for the junior choir festival which will be given in Grace Church May 5. Several additional junior choirs have asked to join the festival this year.

The March meeting will be held in Calvary Episcopal Church as guest of James Sautter. Mrs. F. Henry Kassing and Miss Doris Brenner will play the organ and the Whitesboro Civic Chorus, under the direction of Dorothea Schnell, will assist.

LUCRETIA BOTHWELL, Secretary.

Carl Weinrich visited Utica the first week in February to conduct an interesting and exciting venture sponsored by the Guild chapter. The week, taken up almost completely with private and class lessons, culminated in a superb recital at the First Presbyterian Church. Approximately thirty members settled down to intensive study and keen observation, guided and enormously stimulated by Mr. Weinrich's knowledge of organ technique and literature.

J. LAURENCE SLATER, Dean.

East Tennessee Chapter.

The East Tennessee Chapter held its annual clergy-organist dinner meeting at the John Sevier Hotel, Johnson City, Tenn., Feb. 3. There was nearly a complete attendance of chapter members. Each member brought as his guest the pastor of the church of which he is the organist. Members whose pastors could not attend brought persons responsible for the musical programs in their churches.

The banquet table was beautifully decorated by the dean of the chapter, Peck Daniel. In the center was placed a large silver bowl of ivy. On both sides of the centerpiece were placed organ pipes, across which there were gold ribbon streamers bearing the words of the American Guild of Organists emblem—"Soli Deo Gloria."

The guest speaker was Dr. T. P. Johnston, president of King College. Dr. Johnston took as his topic "Music in Worship." Being a former pastor, and also an organist, he was able to give the viewpoints of both. He urged cooperation between the pastors and organists in selecting music for services. At the close of his talk Dr. Johnston had all persons outline a service with the theme "King of Kings and Lord of Lords!" Preludes, hymns and anthems were selected. All participated in this enthusiastically.

ELIZABETH HENLEY, Secretary.

Claire Coci Plays in Pasadena.

The Pasadena and Valley Districts Chapter met at the First Baptist Church in Pasadena Feb. 2. Dinner was served ninety guests, the Los Angeles Chapter joining us. At 8 o'clock we adjourned to the large auditorium of the church to hear Claire Coci, who gave an outstanding performance of the following numbers: Prelude and Fugue in D, Bach; Chorale Prelude, "Vater unser im Himmelreich," Bach; "Noel," d'Aquin; "The

Soul of the Lake," Karg-Elert; "Une Tabatiere a Musique," Liadoff-Coci; "Drifting Clouds," d'Antalfy; "Fantasie Epilogue" (dedicated to Claire Coci), Roland Diggle; Sonata on the Ninety-fourth Psalm, Reubke.

CLEMENTINE E. GUENTHER, Librarian.

Monmouth Chapter.

The Monmouth, N. J., Chapter held a party in the parish-house of Trinity Episcopal Church, Asbury Park, on the evening of Jan. 19. A business meeting was held first, at which it was decided to hold the February meeting at R. A. Tusting's music store in Asbury Park on the evening of the 23rd, with a program of recordings featuring choral and organ works of Bach. Tentative plans were made to attend the performance of the Bach Mass in B minor by the New York Oratorio Society in Carnegie Hall, New York City, March 31.

After the business meeting the party proceeded, in charge of Mrs. Russell Garvin, Jr., chairman of the entertainment committee. All participated in the games, after which the dean, Miss Thelma Mount, conducted an interesting musical quiz. Refreshments were served by the hostess, Mrs. R. W. Conklin, and her assistants.

MRS. FRED L. HALL, Registrar.

Missouri Chapter.

The Missouri Chapter met Jan. 26 for its regular dinner and meeting and to say farewell to George L. Scott, a member who has been very active and helpful in the growth of the chapter, and who is now dean of organ and orchestration at Illinois Wesleyan University, Bloomington, Ill. After the dinner at the Webster Groves Presbyterian Church, Al Booth, host of the evening, presented an interesting program of organ numbers and choral works sung by his choirs and Mr. Scott played a group of pieces for the organ.

MILDRED E. SPRINKLE, Registrar.

Illinois Chapter.

Under the guidance of Dr. Rosseter G. Cole the Illinois Chapter held a forum on the subject of "The Guild Examinations" on the first Monday evening in January at the American Conservatory organ studio. It was decided that the majority of degree aspirants prepare for the examinations too late to have any chance of passing.

The next forum will be conducted by Don Malin at the Lyon & Healy concert hall. The subject will be "Contemporary Church Music."

Meeting of York Chapter.

The February meeting of the York Chapter was held Feb. 10 in the newly-dedicated Advent Lutheran Church, East York. The Rev. Ralph L. Lind is the pastor and Mrs. Florence R. Conrad the organist. Organ selections were played by Mrs. Conrad and Professor S. Paul Lynerd, organist and choirmaster of Mount Zion Reformed Church, Spring Grove. Solos were sung by Arthur W. Boyce, baritone, and by Miss D. Elizabeth Wiest, soprano.

Following the program a short business meeting was held at which the reports of the secretary and the treasurer were read and accepted. A contribution of \$10 was made to the canteen service branch of the Red Cross.

It was announced that the next meeting of the chapter will be held in the Heidelberg Reformed Church, York, at which time A. Norman Lindsay, Jr., organist and minister of music at Christ Lutheran Church, will render a program of organ music. Following the business meeting luncheon was served in the church parlor by Mrs. Lester W. Bentz and Mrs. Florence R. Conrad, hostesses.

WILLIAM G. N. FUHRMAN, Secretary.

Louisiana Chapter News.

In the last month the Louisiana Chapter has had several meetings and interesting programs. Feb. 2 Virgil Fox was presented in a recital at the Louisiana State University Theater. His program was as follows: Rigaudon, Campra; "Fugue a la Gigue," Bach; "Come, Sweet Death," Bach; Fugue in D major, Bach; Giga, Bossi; "Ave Maria," Schubert; Fnatasie on the Chorale "How Brightly

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Shines the Morning Star," Reger; "Perpetuum Mobile," Middelshulte; Scherzo from "Storm King" Symphony, Dickinson; Prelude and Fugue in G minor, Dupre. The enthusiastic audience called for four or five encores.

The chapter's last monthly meeting was preceded by this program of organ music presented by several members: Two Chorale Preludes, Bach (Donal Jones); "The French Clock," Bornschein, and "La Nativite," Langlais (Wandasue Patterson); "Priere," Jonngen; "Ariel," Bonnet, and Prelude and Fugue on "B-A-C-H," Liszt (F. Crawford Page); Sonata 6, Mendelssohn (Mollie C. Nason); "Carillon," DeLamarter, and Toccata, Widor (Wandasue Patterson).

Frank Collins, Jr., dean of the chapter, was recently presented, with the Louisiana State University Symphony Orchestra, conducted by Louis Hasselmanns (formerly conductor of the French wing, Metropolitan Opera Company) in the Adagio from the Concerto for organ and orchestra by Bossi and the "Fantasie Dialogue," Boellmann.

One other program of the Louisiana Chapter was of Jewish music, given by Mrs. Frank Collins, Jr., organist of Temple B'nai Israel, Baton Rouge, and the temple choir.

DONAL JONES, Secretary.

Hymns Are Harrisburg Subject.

Lester Etter was host to the Harrisburg Chapter at his home in Shiremans-town, Pa., Jan. 27. The series of hymn studies was resumed with Mrs. Andrew Keeley in charge. Miss Dorothy Peters and Mrs. Romaine Trimble gave very interesting talks on hymns of about the seventeenth century. Each member present was supplied with a hymn-book and could follow the different hymns demonstrated and also joined in the singing of a few. Mr. Etter gave a very clear resume of the period studied.

Light refreshments were served, with Mrs. Etter presiding at the tea table.

VIVIAN EVES STEELE, Secretary.

St. Petersburg, Fla., Branch.

The St. Petersburg, Fla., branch had an interesting discussion of current musical events at its February meeting. The difficulty of obtaining tin for organ pipes, as reported in THE DIAPASON, was one of the subjects which especially impressed those present.

After the recital given by Richard Ellsasser at the First Congregational Church Feb. 3 a reception was held by the members of the Guild. This was Mr. Ellsasser's fifth recital in St. Petersburg. The program included the initial public performance of his Fantasie No. 1.

On Feb. 12 members of the St. Petersburg branch were guests of the Rev. and Mrs. George Gibson. In place of the monthly console program which local organists of the Guild present, the host provided one consisting of Victor organ recordings, which was greatly enjoyed.

EDWIN A. LEONHARD, Secretary.

Tallahassee Branch.

The January meeting of the Tallahassee, Fla., branch was held Jan. 6 in celebration of the Epiphany season. "The Feast of the Three Kings" took place in Landis dining hall. Following the dinner the group adjourned to Ruge Hall for

coffee and the traditional Epiphany service.

Sunday afternoon, Feb. 15, the Tallahassee branch held its annual vesper service at the Presbyterian Church. Four student choirs participated in the program. Another feature was antiphonal singing by the chorus and congregation. The program was opened with a Prelude by Mendelssohn, played by Alma Anderson. This was followed by the hymn "Dear Lord and Father of Mankind," sung by both chorus and congregation. The Presbyterian choir sang "I Do Not Ask, O Lord," by Spross, with Jean Daniels as director and Alice Warren as organist. B. A. Meginness read the creed of the Guild. With Dorothy West, director, and Mary Stephenson, organist, the Episcopal student choir sang the "Recessional" by Kipling to the setting by DeKoven. The Baptist student choir under the direction of Wilma Smith sang "Lift Thine Eyes" ("Elijah"), a cappella. The Methodist student choir sang "Incline Your Ear," by Wilkes, with Marjorie Clayton as director and Edith Pfarr as organist. Mary Stephenson played as a postlude "Grand Triumphal March," by Guilmant.

EDITH PFARR, Secretary.

Jacksonville, Fla., Events.

The monthly business meeting and luncheon of the Jacksonville, Fla., branch was held Feb. 9 at the home of Mrs. Maye T. MacKinnon, with Mrs. Turner W. Bishop assisting at the luncheon.

On Feb. 20, in the evening, the Jacksonville branch sponsored a beautiful program in the Jewish Temple. Every year the branch sponsors similar services in various churches in the community to advance the cause of church music, to elevate the status of church organists and to increase their appreciation of the music and the type of service of the various churches in which Guild members play. Mrs. L. Grady Norton, organist and director at the temple and secretary of the Jacksonville branch, is also organist-director of the Springfield Methodist Church. She arranged an excellent program, heard by a large and appreciative audience. Afterward the temple sisterhood entertained at a reception in the vestry honoring Mrs. Norton. Mrs. M. H. Whitten was in charge of this event. In the receiving line were Mrs. Louis S. Joel, president of the temple sisterhood; Mrs. Norton and Mrs. Robert Lee Hutchinson, regent of the Jacksonville branch.

Claude L. Murphree, F.A.G.O., of Gainesville was presented in a lecture-recital Feb. 20 by the Friday Musicales of Jacksonville. The Friday Musicales is one of the oldest and largest of the cultural organizations in the state, owns a building with a spacious auditorium and numbers among its active members nearly all of the members of the Guild. Mr. Murphree, who is organist of the University of Florida, was heard by a large audience.

MARY LOUISE HUTCHINSON.

CORRESPONDENTS, TAKE NOTE!

News articles that do not indicate the date and place of the event recorded cannot be published. Accounts of chapter events sent in more than two weeks after the event cannot be considered as news.

Both Extremes Offer Insult to Bach, Says Dr. Palmer Christian

Ann Arbor, Mich., Feb. 2, 1942.—My dear Mr. Gruenstein: "As to Dr. Straube's Opinion" once again:

The "distinguished organist" from whom Mr. Jamison quotes states exactly the style of Straube, and especially his approach to Bach and pre-Bach, as when I studied with him. At the time it was perhaps a new approach, a different thinking, and sometimes thoroughly impracticable; but, thank God, it was an imaginative approach, taking away from rigidity of playing and replacing it with flexibility.

Always I have felt that he carried it too far—in other words, he was an extremist; all one has to do to find that out for himself is to examine his edition of the Peters volume 2 of the Bach organ works (Edition Peters No. 3331), where there is not only profuse registration and phrasing, but where there are innumerable foot-notes in most poetic German as to the intent of a given passage.

Mr. Covell quoted, and Mr. Jamison re-quoted from Mr. Covell, from the foreword to Straube's "Alte Meister des Orgelspiels, Neue Folge, Teil I" (Edition Peters No. 4301-a), written in 1929. Here we find a Straube completely returned to the severe classic approach to Bach; it is a change honestly arrived at and stated by an honest man and a very, very great artist; but it seems to me that we must regard it as being extreme in its way, as was the man's extreme romanticism in the earlier years.

I don't think Nazism or any other ism has anything to do with the change. Straube thought violently one way when he was young, and another way just as violently, when he was older. The point is that he thought!

But do we who admire and respect him have to go with him *all the way* in either case? Certainly not. There most certainly is a compromise that will allow straightforward baroque clarity to be tempered with sensitive flexibility, and when we achieve that compromise we come closer to living up to the spirit of a man who could write what Bach wrote than if we stick to one extreme or the other. To play this literature "with the least possible output of emotion" need not mean that it is to be played with no more subtlety than a metronome possesses. Straube does mean, I feel, that one should not "emote all over the place"—which is the way some of our orchestral conductors treat the transcribed Bach. Calculated emotion—the constant interjection of the interpreter's "feelings" into every phrase and fragment, to the sacrifice of the "big line"—is an insult to Bach. But it is an equal, if not greater, insult to Bach to regard his music as suitable only for machine-like precision, with no allowance for inner sensitiveness.

Arguments such as this can go on interminably—and in the end (if any) we'll all like what we like. It does seem a shame, however, that an instrument as superb as the well-designed (and well-placed) organ apparently means nothing to some beyond a medium for the sounding of notes—and notes alone.

Yours truly,
PALMER CHRISTIAN.

Allergic to Wagner et Al.

Oak Bluffs, Mass., Candlemas, 1942.—Dear Mr. Gruenstein: The February DIAPASON has just come to hand and has, as always, been attacked with avidity. Dr. Macdougall's column always interests, and occasionally provokes, but seldom calls for anything in rebuttal. This time, however, I want to rise up in meeting and speak out, for my thoughts are biting me. After quoting Ernest Newman's paragraph about Wagner's politics, Dr. Macdougall propounds the rhetorical question: "Is one who hates Wagner's politics, but loves his music, illogical?" Obviously he expects no answer, but confidently assumes that an affirmative reply is unthinkable. I shall not essay any reply to the question as it stands, but should like to regard the matter from a slightly different angle.

That particular Samuel Butler who is best known to most people as the author

of the scathing and brilliant story "The Way of All Flesh," deserves a recognition that he does not often receive for critical abilities not inferior to his gifts as a story-teller and satirist. In his fascinating, but strangely little-known, study, "The Authoress of the Odyssey," he lets fall this pretty posy of a thought, that "Art is only interesting in so far as it reveals an artist." There would appear to be truth in this remark, but, if so, it inevitably follows that if the artist be not a nice person his work—if it interests anybody at all—will reveal the artist for what he is! Dr. Macdougall's Uncle Mo should be interested in Butler's apothegm, which strongly backs up his side of the argument, for if the hypothetical Mr. Smith be a bad man, his music will, according to Butler, reveal a moral horror, and will, to a sensitive soul, be exceedingly unpleasant. It may not be bad music, technically, but it will be bad—very bad—spiritually and aesthetically.

Most composers whose work we find intelligible seem to be, or to have been, rather pleasant persons, but not all of them, for Beethoven and Wagner can have been, to put it mildly, hardly winsome. Thayer's monumental "Life of Beethoven" draws a perfectly appalling picture of him—it would be difficult to imagine anyone whom one would less like to have around the house or to have any dealings with whatever. Wagner was very nearly in the same category. The ability of Beethoven and Wagner nobody questions, their influence on the development of music nobody denies; but I believe there are many who do not like their music, and who feel toward them as did the poet toward the reverend bishop of whom he wrote:

I do not like thee, Doctor Fell;
The reason why I cannot tell;
But this I know, and know full well,
I do not like thee, Doctor Fell.

For myself, I do not know what was the character of the Rev. Dr. Fell, but perhaps it was revealed in some esoteric way through his sermons—one of which (or perhaps more than one) the poet may have heard, and from which he formed, although he could not formulate, his opinion of the clerical gentleman. In the same way there are many, both among musicians and among the laity, who do not care for Beethoven and Wagner, but who are either too modest or too timid to say so, or who, having never analyzed their own thoughts and reactions, are not in a position to ward off the torrent of abuse that they fear would be vented upon them if they spoke out. These delicately-attuned beings perhaps sense the repulsive personality of the artist beneath the sound and fury of his output, but (not having read this letter) they do not realize that their own personal and intimate reaction—in other words, their allergy—to the work of these composers is a credit to their perception of the underlying realities. Uncle Mo, please note.

PERCY CHASE MILLER.

CHARLES CITY, IOWA, SINGERS DIRECTED BY EARL STEWART

Under the direction of Earl Stewart, the Bel Canto Singers of Charles City, Iowa, gave their annual concert in the auditorium of the high school Jan. 26. John Neher, baritone, was the assisting soloist of the evening. The work of the chorus received high praise from the critics.

The Bel Canto Singers are a picked group that has provided the community with exceptionally fine programs since its founding in 1936. But because of lack of men the organization is disbanding for the duration of the war. Last year presentation of "Elijah" in its entirety with a much augmented chorus was said by visiting musicians to be one of the finest in the Midwest. There have been two concerts each season.

Earl Stewart, the director, is organist and choir director of St. John's Lutheran Church, Charles City. He is a member of Waterloo branch of the American Guild of Organists.

Washington Organists Buy Bond.

Purchase of a \$1,000 defense bond by the District of Columbia Chapter, American Guild of Organists, is announced by Mrs. Ruth Vanderlip, dean of the chapter. Funds for the purchase came out of the chapter treasury.

Transcriptions Bad? Why Not Translation? Asks Ernest Skinner

Methuen, Mass., Jan. 17, 1942.—Editor of THE DIAPASON: Sometimes I wonder how people who lean so heavily on the name of Johann Sebastian Bach have the temerity to disregard his methods so completely. Bach made transcriptions of Vivaldi violin pieces. Therefore "don't play transcriptions," Bach put chimes in the organ. "I won't play chimes; they are cheap," Bach approved 32-ft. and 16-ft. wood sub basses for the pedal. We throw them out and destroy the "glory of the organ" and make a pedal designed to make it unnecessary to use the pedal coupler. The pedal coupler shifts to a perfect balance whenever manual groups are changed, but never mind; don't use the most logical tie between manual and pedal. Make the pedal like the great and set the pedal over every time the manual is changed.

In the orchestra, the vocal quartet, the piano, the quality of the lower register is, as it should be, essentially bass. The double basses are thicker and heavier than the violins. The tuba is thicker and heavier than the trumpets. The bassoons are thicker and heavier than the oboes and angle horns—English horns if you prefer. The lower notes of the piano are thicker and heavier than the treble notes. The tone of a bass singer is thicker and heavier than the tenor's.

The pedal of the organ has from the beginning been of profound depth and reputation and has been held to be without a parallel in impressiveness. Now the idea is to discard its traditional characteristics and make it of a thin, high-pitched manual quality, no longer essentially bass. Bach preferred a good wood gededekt, but never mind; make it of metal. Bach liked a tremolo, but we regard it dubiously—some of us.

Now why the kick against transcriptions? The organ of Bach's time and up to 1850 was, in the light of presentday achievements, a wretched affair. No great composer, unless he happened to be an organist, thought the organ worth writing for.

It so happens that I realized years ago that the modern organ was capable of vast possibilities. Those who heard the organ in the National Cathedral at Washington at the convention, as played by Paul Callaway and Catharine Crozier, could have no doubt as to its vast possibilities.

Now as to transcriptions: I hear in certain orchestral works harmonies that never once in my life have I heard in "legitimate organ music"—works, for example, by Mahler, Delius, Ravel and Chopin. The only relief from a lifetime of classic platitudes that I have heard on the organ one thousand times are Karg-Elert, Sowerby, DeLamar, Wheeler, Beckett and Vienne. Until colorful writers discover the modern organ, the only way it can sound for what it is is through transcriptions. Have you ever heard objections to transcriptions except with regard to the organ? Answer NO. Another damper for the organ.

Have you ever read the "Rubaiyat of Omar Khayyam"? Well, it was originally written in Persian. Did you read it in Persian? Well, you read and enjoyed a transcription, or translation, if you prefer. Now in a literary transcription great changes must be made. For example:

There was a door to which I found no Key.
There was a veil through which I might not see.
Some little talk awhile of Me and Thee.
There was—and then no more of Thee and Me.

In English "key" rhymes with "see," "thee" and "me," four words, each of which has a definite meaning. Do they rhyme in the original Persian? Definitely no. So Fitzgerald must necessarily in translation rewrite the actual sense of the lines, which he did in point of fact. This is unnecessary in a musical transcription. Music is just as definitely a language as the spoken word and may be translated from one language to another with perfect justice to its meaning. The Bible, originally in Hebrew, has been transcribed into many languages, but the cult

who hates the public and would make a golden calf of the organ says "no" to transcriptions. Why not be logical and object to translations?

Musical compositions in large form frequently appear arranged for piano, as, for example, I have a piano score of Richard Strauss' "Rosenkavalier," an opera of brilliant and sparkling orchestral character, transcribed for piano. A modern organ would interpret most of this score in wonderful fashion. Strauss' "Death and Transfiguration" and "Till Eulenspiegel" are arranged for organ and can be performed effectively on a modern organ. They cannot be heard otherwise more than once or twice in a lifetime by the average music-lover.

It is a very good idea to have a wholesome respect for the organ, but when such respect works to make the king of instruments an insufferable bore and to drive people away from it, we must transcribe respect into some other term.

If you say Strauss' "Don Quixote" is not church music, it may also be said: Neither is Bach's "Fuge a la Gigue" or the G minor Fugue. They are both recital music. The recital is not an exhibit of the organ; it is an entertainment, and its first objective should be entertainment, and a 100 per cent regard for the audience. If you enjoyed a wonderful piece of unknown music at a recital and heard later that it was a transcription, what would be your mental reaction?

I wonder if music, relative to the organ, will be regarded on its merits in my day and not with an unresponsive, unmusical, illogical prejudice. I think it will. I see daylight ahead. There are several virtuosi becoming more and more in evidence. I believe the position of the modern colorful organ will be soon established, and upon its merits alone. It is inevitable.

ERNEST M. SKINNER.

TEXAS ORGANIST RETIRES AFTER 63 YEARS' SERVICE

After serving the Episcopal Church of the Good Shepherd in Wichita Falls, Tex., since 1928 and having achieved a record of sixty-three years of service as a church organist, Mrs. Carrie E. Wilcox has retired and has been appointed organist emeritus by the vestry. Mrs. Wilcox's health has not been the best for several months and at the insistence of her son, Dr. Clark Wilcox, she decided to bring her active career to a close.

Mrs. Wilcox had been playing a reed organ for Sunday-school two years before she became organist of the First Baptist Church, Friendship, N. Y., in 1878. Two years later came the first great thrill of her long career—a new pipe organ. From 1922 to 1928 Mrs. Wilcox was organist of Grace Methodist Church, Wichita Falls, and at Temple Israel for holiday services. Throughout her nineteen years of service in Wichita Falls, as in the preceding forty-four years of her activity, she achieved a remarkable record of regularity and punctuality.

Members of the Church of the Good Shepherd and of the Wichita Falls Chapter of the American Guild of Organists declared that Mrs. Wilcox fittingly voiced her own philosophy as an artist two years ago upon her election as an honorary member of the chapter. At the time she said:

"A writer recently voiced my creed when he wrote that 'if we organists would study our Bible more, and carefully, we might get a real thrill from our work, and glorify it with fresh consecration.'"

Junior. Choirs in Contest.

Jan. 31 at 2:30, in the Middle Collegiate Church, New York City, a junior choir contest was conducted under the auspices of the New York State Federation of Music Clubs. Five choirs were participants. Several others were invited, but could not enter the contest because they had carried away the honors previously. The hymns used were Messier's "Rejoice, Ye Pure in Heart," Wesley's "Aurelia," "How Firm a Foundation," with descant by Grace Leeds Darnell, and Haydn's setting for "Glorious Things of Thee Are Spoken." The contest numbers were: Class A, unison, "Angels Ever Bright and Fair," Handel; class B, two parts, "O Jesu, Hear Us," Saint-Saens; class C, three parts, "Thou Shalt Love the Lord Thy God," Costa.

ORGAN IN CINCINNATI AS A BAUR MEMORIAL

TO BE READY IN THE SPRING

Aeolian-Skinner Instrument Originally Owned by John W. Haussermann, Jr., Enlarged and Redesignated for Conservatory.

The Bertha Baur memorial organ, long a dream of faculty and friends of the Cincinnati Conservatory of Music, will soon be a reality and its dedication in the spring is expected to be one of the events of the conservatory's diamond jubilee year, now being observed. Philip Wyman, president of the conservatory board of trustees, has announced that, as the result of a grant from the Schmidlapp fund, it will be possible to let contracts for the completion and installation of the organ in honor of the late Miss Baur, for many years director of the school. The fund is a memorial to Jacob G. Schmidlapp, who during his lifetime was a devoted friend of the conservatory and a patron of music.

The organ which forms the nucleus of the memorial to Miss Baur was the gift of Dr. John W. Haussermann, Jr., of New Richmond, Ohio, and Mount Kisko, N. Y. The donor, who purchased it from its designer, Ernest White, organist of the Church of St. Mary the Virgin, New York, for his home at Briarcliff Manor, N. Y., has distinguished himself as a composer, some of whose works have been played by the Cincinnati Symphony Orchestra, the Cincinnati Summer Opera and other orchestras. The organ was built for Mr. White by the Aeolian-Skinner Company. Originally it had two manuals and nine stops.

In accordance with plans developed under the direction of Parvin Titus, prominent Cincinnati organist, a member of the conservatory faculty, organist and choirmaster of Christ Church and choir director of Rockdale Temple, the Haussermann organ will be materially enlarged. As rebuilt for the conservatory concert hall by the Aeolian-Skinner Company it will have two manuals and twenty-four stops. Mr. Titus stated that while the grant from the Schmidlapp fund is substantial and makes it possible, along with other contributions previously received, to proceed with the work, additional funds for the installation of three additional sets of pipes and the completion of the swell chest must still be procured from friends of Miss Baur and the conservatory.

The following specification of stops shows the changes to be made in enlarging the conservatory organ:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes (new).
Principal, 8 ft., 61 pipes (new).
Gedeckt (old Manual II), 8 ft., 61 pipes (old).
Octave, 4 ft., 61 pipes (old).
Gemshorn, 4 ft., 61 pipes (new).
Fourniture, 4 rks., 244 pipes (old).

SWELL ORGAN.

Nachthorn (old Manual I), 8 ft., 61 pipes (old).
Salicional (or Gamba), 8 ft., 61 pipes (new).
Chimney Flute, 4 ft., 61 pipes (old).
Nazard, 2 1/2 ft., 61 pipes (old).
Blockflöte, 2 ft., 61 pipes (partly new).
Tierce, 1 3/4 ft., 61 pipes (old).
Mixture, 3 to 4 rks., 232 pipes (new).
Cromorne, 8 ft., 61 pipes (new).
Oboe Clarion, 4 ft., 61 pipes (new).
Sixty-six-note chest and provision for 8-ft. Celeste and 4-ft. Principal to be prepared for.

PEDAL ORGAN.

Quintaton (from Great), 16 ft. (new).

ROBERT BAKER, M.S.M.

First Presbyterian Church
Brooklyn, N. Y.
National Music Camp
Interlochen, Mich.

RUSSELL G. WICHMANN M. S. M.

Organist and Director of Music
Shadyside Presbyterian Church
Organist, University of Pittsburgh
Pittsburgh, Pennsylvania

GORDON YOUNG AT FIRST METHODIST CHURCH ORGAN, TULSA



GORDON YOUNG, who is doing work that is attracting widespread attention in the First Methodist Church of Tulsa, Okla., since he went there last year, is the son of a Presbyterian minister and was born in McPherson, Kan., Oct. 15, 1918. Coming of a line of musical ancestors, he began his musical studies early in life, taking piano at the Kansas City Conservatory of Music. During his boyhood he was strongly attracted to the organ and spent many hours practicing on the large organ in his father's church. Upon graduation from high school he entered Southwestern College, where he pursued his work and was granted a diploma. In Kansas City he continued with Powell Weaver, who, with many others, has predicted for him a brilliant future at the console. The concert and artist department of the Jenkins Music Company employed Mr. Young as recital organist and in this capacity he gave recitals in several states and attracted unusual attention. While in Kansas City he served the Brookside Methodist Church as organist-director.

In May, 1941, Mr. Young moved to Tulsa to become organist and director of music at the First Methodist Church, one of Methodism's largest churches. In October he married Lorna Dee Moore, a graduate in organ from the University of Tulsa and at that time organist in two churches there. At the First Methodist Mr. Young presides over a large Aeolian

Sub Bass, 16 ft., 32 pipes (old).
Principal, 8 ft., 32 pipes (old).
Choralbass, 4 ft., 32 pipes (old).
Mixture, 3 rks., 96 pipes (new).
Posaune, 8 ft., 32 pipes (new).
Schalmel, 4 ft. (prepared for).

Dr. Haussermann has a new organ in his Mount Kisko home, designed and built for him. Mr. Titus, with whom Dr. Haussermann studied at the Cincinnati Conservatory, designed it and supervised its construction. This organ was lent for exhibition and use in the Temple of Religion at the New York World's Fair. At the conclusion of the fair it was transferred to a music-room built expressly for it.

GROVER J. OBERLE GOES TO ST. JOHN'S IN WASHINGTON

St. John's Church, Lafayette Square, Washington, D. C., announces the appointment of Grover J. Oberle as organist and choirmaster. Since St. John's is one of the few Washington churches having a boy choir, Mr. Oberle was chosen because of his experience as assistant to Dr. T. Tertius Noble at St. Thomas' Church, New York. Mr. Oberle is continuing the plan of training a mixed choir for the evening services, which was introduced by Arthur Howes last season, except that

four-manual organ which was completely renovated and overhauled during the summer of 1941 at considerable expense. The instrument is considered to be the largest in that section of the country.

Under Mr. Young's direction the church has encouraged the formation of three choirs—an adult choir of fifty voices, the Treble Clef Girls' Choir of forty-five voices and the junior choir, composed of thirty-five youngsters. At a Christmas musicale Dec. 21 an audience of 1,600 filled the cathedral church to hear these choirs singing music by Palestrina, Bach, Handel, Tschernokoff and Bortniansky.

This winter has seen the inauguration of a series of "cathedral organ vespers" played by Mr. Young. The first was given before a large audience in November and the University of Tulsa A Cappella Choir, under the direction of Dean Albert Lukken, assisted, singing music by Bach, Arkhangelsky, Shure and Job. Organ vespers in the near future will feature various choral groups of Tulsa as assisting artists. The organ selections Dec. 7 were: Air from Orchestral Suite in D, Bach; Variations on an Old English Melody, Shaw; "Variations de Concert," Bonnet; "Noel," Bedell; Finale from First Symphony, Vienne. The Bonnet number was played by Mrs. Young.

Mr. Young is a member of Phi Mu Alpha Sinfonia (Alpha Chi Chapter), the Tulsa Kiwanis Club and the Oklahoma Chapter, A.G.O.

this year's group is made up of volunteers.

Mr. Oberle was born in New York and was educated there, having attended St. Thomas' Choir School, Trinity School and New York University. He was a pupil of Dr. Noble in organ, theory and composition, Henriette Braendel in piano, Philip James in conducting and Olaf Olson in voice. Prior to taking up his work at St. Thomas' Church, Mr. Oberle was organist at the Watsessing Methodist Church, Bloomfield, N. J., and organist and choirmaster at Holy Trinity Church, Westport, Conn. He became a fellow of the American Guild of Organists in 1937 and was elected to the council in 1940. Mrs. Oberle, the former Ruth Bielfeld, will join him at the capital in the spring. She is a graduate of Skidmore College and a registered nurse.

HER COMPOSITIONS USED AT ANNIVERSARY IN CHURCH

Elizabeth Jackson's eighteenth anniversary as organist at the Takoma Park Presbyterian Church, Washington, was celebrated Feb. 15 with a special musical service consisting exclusively of her compositions. New works being given their first rendition on this occasion were an organ solo, "Serenity," and an anthem.

WILLIAM H. BARNES

MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF
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JOHN GROTH

Broadway Tabernacle Church
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Walter Flandorf

CHICAGO

LEON VERREES

HEAD OF THE ORGAN DEPARTMENT
SYRACUSE UNIVERSITY

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist and Choirmaster
SECOND PRESBYTERIAN
CHURCH
NEWARK, NEW JERSEY

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CHICAGO, MARCH 1, 1942

What Is Essential in War?

An old and valued reader of THE DIAPASON who is the organist of an Eastern college takes us to task for our plea to save the organ industry. He begins thus:

I was amazed at the attitude taken by THE DIAPASON regarding the curtailing of tin because of the defense need, and the reduction in organ pipe construction. If we are to win this war it has been adequately pointed out that from 75 to 85 per cent of our production machines must be turned over to the making of military equipment. People in America must get used to going without new tires and autos; they must sacrifice aluminum utensils and tin cans; they must conserve and work for the military success of our country.

Summarizing his argument this correspondent writes:

Now is the time for sacrifice and the time for every honest and patriotic organist, organ builder and church music committee, as well as every citizen, to give all he can toward the victory of America in this war. I am sure that these organists, builders and church musicians will lend their support to this effort, and if tin is needed for defense and organ factories are needed for airplane construction, they will pull up their belts, fix up their organs, revoice their old metal pipes and play with as much vigor and fervor on the old organ as on the new ones they had hoped to get.

All of which is good as far as it goes; but to our way of thinking the writer overlooks some important points. Perhaps we can answer him by quoting from an editorial in the *New York Times*, a paper distinguished for its clear thinking and its grasp of national problems. Says the *Times*:

... the way we handle wartime conversion of our industry will determine industry's ability to reconvert to peacetime production. We must do whatever is needed to bring speedy and decisive victory. But we must avoid those things unneeded for victory which can only serve in the end to defeat our normal economic system.

In seeking to prevent wartime profiteering we must not forget that legitimate profits are the driving force of our whole system of private enterprise. In levying taxes to drain off excessive wartime income we must avoid destroying savings. In setting priorities and in rationing we must not kill the spirit and the substance of small business men.

The italics are ours.

"By no stretch of the imagination," declares our correspondent, "can anyone consider the making of organs essential to the war effort." Perhaps so, but what of the government's purchase of some 600 electronic organs for army camps? If organs are so unessential, what justification did the government have for this outlay from the taxes we pay? If organ music is unessential, so is all music; and if that is true we have reversed the theory held by every nation in every previous war. For our part we believe it will be time to stop the manufacture of organs

when the brewing of beer and the making of lipsticks shall have been forbidden.

As an example of patriotism our friend gives this:

One of the best organists in this vicinity is expecting a call to the colors at any time. He has studied for years to obtain the skill and position he holds. Many more of us will go with him to serve the country.

We have not heard of any organ builder—employer or employee—who has shirked his duty if he is of draft age or who asks for any exemption because of his craft. And many of the organ factories have gone into defense work to the extent of their ability. But to destroy a small industry for the sake of a very small amount of tin and put out of business men who have devoted their lives to this work, at small profit and at a very moderate wage, is a step that should not be taken unless it is entirely unavoidable. This is all that THE DIAPASON has contended and continues to believe. An industry defenseless because of its small size and consequent lack of influence certainly is entitled to a word on its behalf.

Gains Made by the Guild

Professional organizations, essential though they are, frequently suffer in war time. This is natural, for our minds are occupied with too many other important matters, many members of organizations enter the service of the nation and are torn from their homes and positions, and others suffer reduction of incomes. It is an encouraging testimonial to the unity of the organists that the American Guild of Organists has carried on with apparently undiminished zeal this winter. The pages devoted to activities of the Guild have contained ample evidence of this.

Another very interesting indication of the organists' loyalty and cooperative spirit is found in the growth of a number of chapters. In thirty-one states fifty-three chapters have carried on a successful campaign that began at the opening of the season last September and continued through January, 1942, to add to their membership. How well they have served their profession is shown by a report on the results of the campaign, received from headquarters in New York. Central Ohio leads with an addition of thirty-nine to its list in this period. Headquarters is second with thirty-five. Buffalo added thirty-two, Western Michigan twenty-four and Syracuse twenty-three. Hartford comes through with a gain of twenty-one. Next come Pennsylvania with twenty new members and Rhode Island and Illinois with sixteen. In New Jersey the Monmouth Chapter added fourteen. Indiana, Kansas City, Virginia and Wisconsin each enlarged the list by the lucky number of thirteen. On the Pacific coast Los Angeles increased its membership by twelve, Northern California by nine and San Diego by ten. Others in the country that added ten members each are Central New York and Southern Ohio, while Rochester and Massachusetts gained eleven each and Texas twelve.

All of this proves that the A.G.O., our only national body of organists, is very much alive and that its membership realizes that in war and in peace we need to be united in order to put up a strong front for the cause of church music and to uphold idealism in our work.

Applying Common Sense

Our natural disposition to go to extremes creates among us many honest enthusiasts, and we need them. Sometimes, however, one might well wish for more deliberate judgment and a broader viewpoint on many matters. That eminent organ teacher and recitalist, Palmer Christian, has some very sensible things to say in a letter to THE DIAPASON published on another page of this issue.

"Calculated emotion—the constant interjection of the interpreter's 'feelings' into every phrase and fragment, to the sacrifice of the 'big line'—is an insult to Bach," he writes. "But it is an equal, if not greater, insult to Bach to regard his

music as suitable only for machine-like precision, with no allowance for inner sensitiveness."

There we have, in a few words, a reasonable conception which is all too rare. Dr. Christian's letter is well worth reading in full and is to be commended especially to every earnest organ student who may be confused by the opposite views of many who do not apply the same broadness to their thinking.

The case of Karl Straube, whose change from one extreme view to another has given occasion for an interesting discussion in our columns, and the opinions expressed by Charles Marie Widor, as translated for us and published in the last two issues, make it evident that extremists have not been confined to America or to the present generation. These great preceptors of an army of organists, at least thought, as Dr. Christian would point out, and their thinking often led to changes of opinion, as in the case of Straube. Who will believe that Widor, if living today, would entertain the same antipathy to electric action and other modern features of organ building? His expressions on other questions are too sensible for that. In protesting against unintelligent reconstruction of fine old organs—which he characterized as "shameless plundering" of an artistic heritage—he rendered a real service. The majority of his disciples and admirers, who are legion, and who read what he said ten years ago with due allowance for improvements that have been made, will weigh his words with discrimination; they will not take seriously his advocacy, for example, of two combination pedals as the only mechanical aids to registration, or a keyboard of fifty-six notes.

What the whole world needs more than anything else is old-fashioned horse sense, and sometimes it seems so hard to find, even among such well-balanced people as organists.

J. LAWRENCE ERB TO RETIRE FROM CONNECTICUT COLLEGE

J. Lawrence Erb, Mus.D., F.A.G.O., chairman of the department of music at Connecticut College, New London, since 1923, will retire at the end of the present academic year, when he will have reached the retirement age of 65 years. As professor emeritus of music he will be the third professor emeritus of Connecticut College.

Dr. Erb, one of the most prominent members of the Connecticut College faculty, went to New London from the American Institute of Applied Music in New York, of which he had been managing director for several years.

Mr. Erb was born on a farm near Reading, Pa., and was graduated from high school at Pottstown, after which he spent a year as a student at the Hill School. His first organ position was at St. James' Lutheran Church in Pottstown. He studied in New York with R. Huntington Woodman, Harry Rowe Shelley and Dudley Buck, among others. For ten years previous to 1905 he was at the Broome Street Tabernacle (Presbyterian) in New York. He was also director of music at Adelphi College and taught in the New York schools.

In 1905 Mr. Erb transferred his activities to the field of college work, going at that time to the University of Wooster (Ohio), as director of the conservatory of music and organist and choirmaster of the college church, Westminster Presbyterian. This position he retained until 1913, when he went for a year to the Fourth Presbyterian Church in Chicago. In 1914 he received a call to the University of Illinois as director of the school of music and university organist, remaining until 1921. During the first three years of this period he also acted as organist-choirmaster of the McKinley Presbyterian Church, the student Presbyterian church at the university. In 1921 Mr. Erb went to New York as managing director of the American Institute of Applied Music, continuing in that position for three years. In 1923 he became professor of music at Connecticut College for Women. In 1925 he was appointed organist and director at the First Church of Christ (Congregational) in New Lon-

Recalling the Past
from The Diapason's
Files of Other Years

TWENTY-FIVE YEARS AGO THE following events were recorded in the March, 1917, issue—

Carnegie Music Hall in Pittsburgh was to have a new organ designed by Charles Heinrich and built by the Ernest M. Skinner Company, and the specification was presented.

More than 3,000 people heard Professor Harry B. Jepson give the dedicatory recital on the new organ in Woolsey Hall at Yale University Feb. 2. The Steere Organ Company was the builder of the instrument.

The initial recital of Joseph Bonnet's American tour, played Jan. 30 at the College of the City of New York, aroused the enthusiasm of New York organists. It was reviewed by Harold Vincent Miligan for THE DIAPASON.

The Austin Organ Company received the contract for a four-manual organ for the First Presbyterian Church of Wilkes-Barre, Pa.

The Hutchings Organ Company was completing a three-manual organ for the residence of Alfred T. Ringling at Oak Ridge, N. J., and Dr. George A. Audsley pointed out that it was the first of its kind in that every department—great, swell, choir and pedal—had its individual expression chamber.

TEN YEARS AGO THE FOLLOWING news was placed on record in the March, 1932, issue of THE DIAPASON—

A beautiful memorial window in St. Thomas' Church, New York City, to commemorate the service to that church and to church music generally of T. Tertius Noble, was dedicated with impressive services Feb. 28.

Frank E. Ward's thirtieth anniversary as organist of Temple Israel, New York City, was celebrated and a thousand people greeted Mr. Ward at a reception after the service Feb. 5.

The stop scheme and a description of a four-manual organ to be installed in the beautiful new edifice of Christ Methodist Church, New York, by the W. W. Kimball Company was published.

Another new four-manual was the Aeolian-Skinner for the Church of the Ascension, New York, which was opened by Jessie Craig Adam, organist of the church, Feb. 2.

Clayton F. Summy, the Chicago music publisher and founder of the house that bears his name, died Feb. 10.

The great organ in the Church of St. Eustache, Paris, which had been under reconstruction for several years, was consecrated Feb. 18 with Joseph Bonnet at the console. The occasion marked M. Bonnet's twenty-fifth anniversary as organist of this famous church. Seventeen new stops were added in the rebuilding and the instrument had a total of about 7,000 pipes. The work was done by Gonzalez & Co. and the instrument was described for the benefit of readers of THE DIAPASON by Seth Bingham.

don, resigning in 1926 to go to the United Congregational in Norwich, Conn.

Mr. Erb became active in the Music Teachers' National Association in 1894 and was its president four years. He became a fellow of the A.G.O. in 1910 and received the honorary degree of doctor of music from Wooster College in 1921.

Lectures by Marshall Bidwell.

Marshall Bidwell, Mus.D., has taken "The Story of the Orchestral Instrument" as the subject of his six Lenten lectures at Carnegie Music Hall, Pittsburgh, this year. These lectures take the place of Dr. Bidwell's recitals on Saturday evenings. Subjects and dates are as follows:

Feb. 21—"The String Family."

Feb. 28—"Shepherds' Pipes."

March 7—"The Double-Reed Instruments."

March 14—"The Single-Reed Instruments."

March 21—"From Hebrew Shofar to French Horn."

March 28—"The Trumpet—Instruments of the Caesars."

The lectures are illustrated by students from Carnegie Institute of Technology.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

The superb and stately quarto volume of 140 pages of which I wrote very briefly last month, "Mission Music of California," is a collection of old California mission hymns and masses transcribed and edited by the Rev. Owen da Silva, sometime professor of music in St. Anthony's Seminary, Santa Barbara.

The missions of Alta California were established by the Franciscans, a religious order of the Roman Catholic Church, founded in 1208 by followers of St. Francis of Assisi. It was in 1769 that twenty-one establishments were erected in California between San Diego and Sonoma; these ministered to the aborigines, characterized in the foreword as most wretched, slothful and ignorant; these were taught to work at all the European trades of the time and to work well. Perhaps the most exquisite of all the gifts the Mission Fathers brought (save the boon of Christianity) was the gift of the music safely housed in this volume.

The volume contains seventy-six pages of music: "Mass of Catalonia," "Mass of Biscay," "Parisian Creed"; four Gregorian chants, "Vexilla Regis," "Ave Verum," "Tantum Ergo," "Gaudeamus"; six motets in their original settings, also arranged for mixed voices; and, finally, two morning and evening hymns. The seventy-six pages form a practical collection of sacred music not difficult to sing; there are, in addition to these original words, English translations for all the music.

Take this delightful book, hum quietly its old, simple, ingenuous melodies, let the eye wander over the numerous expressive sketches, drawings, initial letters, and feel that for a few moments you have lived a bit of an old mission day.

Letters: My old friend A. G. Colborn of Bristol, England, gives utterance to a bit of heresy—or is it heresy? He writes: "My organ at St. Anne's only goes up to A, fifty-eight notes, which to my mind is quite sufficient; if I had anything to do with installing a new organ I would advise this compass. Are the top three notes of a sixty-one compass worth the extra expense? I say, No."

About 1875, Providence, R. I., organists were practicing on an old three-manual Hook & Hastings, and was that not as lusty and full speaking as Thomas Mace's organ in York Minster? It was! And more! That organ had a fifty-eight-note compass and it was some time later, I believe, that the sixty-one-note compass came into fashion. There is something to be said for the fifty-eight-note compass. If you examine the upward violin orchestral compass used by Mozart or Haydn you will find it more often G or A (second G or A above the treble clef) than higher, although the present orchestral compass runs easily a sixth higher; note also, as factors in the decision to make A the top manual note in middle nineteenth century, that, at present pitch, A is a prize top-note for sopranos and tenors (octave apart).

Dr. Eric H. Thiman: "Sincere greetings to you both and best thanks for the delightful card. We are both safe and well and work progresses as well as can be expected in times like these. I had a strenuous but enjoyable time in South Africa, arriving home again in October last, and while out there obtained many performances of orchestral works at Cape Town and Johannesburg. Sincere good wishes."

Alfred Hollins (Jan. 6, 1942): "Very many thanks for your kind Christmas and New Year greetings, which we warmly appreciate and reciprocate. *** And I remember with equal pleasure the evening I played at Wellesley and how you drove into Boston, had supper with us, and, greatest event of all, introduced us to a 'horse's neck'! *** Mrs. Hollins and I have been fairly well until last November, when she was taken ill and was in bed for five weeks. I was also laid up for a week at the same time; but I'm glad to say we are both better. *** Of course, the war is overshadowing everything, including music, but it has united our two countries more closely

than ever before, and now we are certain we shall win. *** Your affectionate friend."

George Faxon (Feb. 12, 1942): "Your very nice card came this fall. *** I was sick and laid up for a brief time—nothing serious. *** Thanks for your message on the event of my marriage; we had a little trip to New Orleans and then back to work. *** I've become very much interested in work with the boy choir. *** But we are held up by the usual lack of material in sufficient quantity to allow for choice."

Edward Bailey Birge (Bloomington, Ind.) writes me: "Thank you for mentioning D. W. Reeves, the bandmaster of Providence, R. I., in your *Free Lance* of February. I have never heard a band equal to Reeves' American Band. His was a real brass band, with enough clarinets to brighten up the ensemble. Everything they did was a pleasure to hear. At Brown commencements I used to go to the old First Baptist Church as a boy just to hear their music—such smooth playing! And their marching! Providence boys and girls owe Reeves for unforgettable joys. I attended the Doyle Avenue grammar school in those days and Reeves lived just opposite; he came over one day just to hear our little boys' orchestra rehearse for graduation. Later, for some forgotten reason, I played occasionally in his orchestra."

The admired organ recitalist and the beloved church organist have much in common; they both love their instrument and both are good musicians. It happens seldom that a musician will excel both as an organ recitalist and as a choir trainer, although there is little in the nature of the case that would seemingly prevent. Both the recitalist and the choir-master approach their groups of listeners from different study points. In the church we have a few hundred persons assembled quietly for religious worship and the music ought to take into account all their emotional reactions to sound. For example, an organist beginning an *mf* or *f* voluntary is heard for an instant as merely making a disturbing noise; it takes a second of time to adjust one's self to the noise as music from a musical instrument. To a sensitive mind it is most unpleasant to have such an experience. So, imagine the horror of suffering such an interruption by an enthusiastic performer who has picked out for his opening voluntary the first movement from Guilmant's Sonata in D minor—a burst of harmonious sound from "a most excellent-large-plump-lusty-full-speaking organ." A capital service player will know more than one way of introducing such a piece so that it takes on the service feeling. An opening voluntary is more than a piece of music: it is a function; we find out that the service player who cannot extemporize is placed at a disadvantage at the very opening of his service.

As the service goes on, also, let there be no likeness to a concert of music with sacred words; the service player will contrive—and here the facile extemporizer comes into play again—that the whole thing moves along with no stops: one thing moves into another as if cause moved into effect.

All this takes no account of a choice of music suitable for a service instead of a concert. Nor does it take account of the behavior of singers and instrumentalists during a service. I have tried to show that a good service player must be able to improvise, must be careful to let the first notes of his opening voluntary steal on and comfort the ear of the people in the pews rather than assault it, and must avoid in all little things reminding the congregation of a concert.

Percy Chase Miller gives us something to think about. Samuel Butler, he says, lets fall "this pretty posy of a thought, that art is only interesting in so far as it reveals an artist." I want to think through that. Does "revealing" an artist mean "revealing" him as an artist or as a moral being in the religious sense? And does P. C. M. think or postulate that there are people (are there many?) who do not like Wagner and Beethoven because these people believe that Wagner and Beethoven were nasty, disagreeable, offensive, obnoxious, dissolute, vicious and sinful? My advice to this class would be: "Perk up! Don't be scared! Nobody's going to hurt ye! Tell us all about your trouble."

Skinner

WILLIAM ANDERSON
135 Courtland Avenue
Stamford, Connecticut

My dear Mr. Skinner:

Recently you completed some changes in our organ, which you built for us in 1918. It is surprising how little you found it necessary to do in order to raise the brilliance. Rightly, a start was made with the pedal organ in making it more definite through the addition of metal Diapasons, 16', 8' and 4'. Also an 8' Tuba, 4' Clarion, crowned by a glorious 5-rank Mixture.

On the Swell manual more "bite" was achieved by adding a second 4' Principal and 4' Clarion. With the revoicing of the Cornopean into a keen Trumpet and the addition of a fine four-rank Mixture, an amazing change was wrought. It is no longer necessary to use the Coupler Sw. to Gt. 4' in order to get brilliance. The delightful Mixture of the Swell is not only telling in full organ, but is so beautifully voiced that it can be used in many ingenious ways with the softer stops, particularly the Oboe. You have obviously enhanced the character of Mixture work in consonance with other tonal developments.

Observing this work with us has given me an insight into the new instruments you are now building and how you have adapted your art to present-day demands. These are: more definite pedal, lighter quality Diapasons, greater prominence to 4' tone, more brilliant reeds and transparent Mixtures on all manuals and pedal.

Your organs are typically American in character, both as to voicing and mechanism; and Ernest M. Skinner is America's master builder.

Sincerely,

WILLIAM ANDERSON
Organist and Choirmaster
St. John's Episcopal Church
Stamford, Connecticut

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Programs of Organ Recitals of the Month

Harold Heeremans, New York City—In a recital Sunday afternoon, Feb. 15, at St. Thomas' Church Mr. Heeremans included the following works in his program: Concerto 1, Bach; Chorale Prelude, "Lord Christ, Reveal Thy Holy Face," Bach; Aria, Heeremans; "Water Music" Suite, Handel; "Prelude in Olden Style," Greenfield; Intermezzo, Symphony 1, Widor; "Pastoral Poem," McKay; Chorale in A minor, Franck; "Rose Window," Mulet; "Carillon," Vierne.

In his preludial recitals at the Church of the Saviour, Brooklyn, in February Mr. Heeremans included the following: "Carillon," Vierne; Folk-tune, Whitlock; Toccata and Fugue in D minor, Bach; "Three Miniatures," McKay; Chorale Prelude, "Kyrie, Gott, Heiliger Geist," Bach; Andante Sostenuto, Gothic Symphony, Widor.

Fredrick Marriott, Chicago—In a recital at Rockefeller Chapel, University of Chicago, Sunday afternoon, Feb. 15, Mr. Marriott, the university organist, played this program: Prelude and Fugue in C minor, Bach; "Elves," Bonnet; "Koraal," Peeters; Sonatina from the Cantata "God's Time Is Best," Bach; "Hymn of Glory," Yon.

Walter Baker, Philadelphia, Pa.—Mr. Baker, organist and director at the First Baptist Church of Philadelphia, was heard in a recital at Rollins College, Winter Park, Fla., Feb. 18, on which occasion he played the following program: Prelude, Fugue and Chaconne, Buxtehude; Concerto No. 5, Handel; Passacaglia, Bach; "The Sun's Evensong" and "Hymn to the Stars," Karg-Elert; Scherzetto, Vierne; Berceuse and "Spinning Song," Dupré; Toccata, "Thou Art the Rock," Mulet. Feb. 27 he gave a recital at the church and March 6 he will play at Immanuel Congregational Church, Hartford, Conn.

E. Power Biggs, Cambridge, Mass.—The Longy School of Music sponsored a recital by Mr. Biggs, a member of its faculty, Jan. 29 at the Germanic Museum, Harvard University. The program, an unusual one, calculated to interest a discriminating audience, was as follows: Fantasia and Fugue on "B-A-C-H," Liszt; Fugue on the name "B-A-C-H," Schumann; Chromatic Study on the Name of Bach, Piston; Eleven Chorale Preludes, Op. 122, Brahms; Introduction and Fugue on the Chorale "Ad Nos, ad salutem undam," Liszt.

Ruth Barrett Arno, Boston, Mass.—At the services and lectures in The First Church of Christ, Scientist, last month the following special organ numbers were played by Mrs. Arno: Solemn Prelude, Barnes; Reverie, Bonnet; Epilogue on "The Old One Hundredth," Farrar; Prelude in D flat, Glazounoff; Sarabande, Handel; Finale, Symphony 1, Vierne; "Bible Poems," Weinberger; "Ave Maris Stella," Gaul; Cathedral Prelude and Fugue, Bach; "Etude Symphonique," Bossi; Captable and Adagietto, Ribollet; Prelude on "Belmont," Edmundson.

Barrett Spach, Chicago—Mr. Spach, organist and director at the Fourth Presbyterian Church, gave a recital in Hill Auditorium, University of Michigan, at Ann Arbor, Jan. 28. His list of offerings included: Chaconne, Buxtehude; "Basse de Cromorne" and "Recit de Nazard," Clerambault; Chorale, "Jesu, Priceless Treasure" and Prelude and Fugue in A minor, Bach; Minuet, Vierne; Cantabile, Franck; "Matin Provençal," Bonnet; "Carillon," Sowerby; Modal Suite, Peeters.

Alfred W. G. Peterson, Worcester, Mass.—Mr. Peterson gave "an hour of organ music" Sunday afternoon, Feb. 8, at the Central Church on the Hester Ann Knowles memorial organ, an Austin. His program was made up of the following compositions: Tempo Ordinario e Staccato and Allegro, Concerto No. 2, in B flat, Handel; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Sixth Trio-Sonata, Bach; "Soeur Monique," Couperin; Chorale No. 2, in B minor, Franck; "Lied des Chrysanthèmes," Bonnet; Toccata, Widor.

Charles F. Hansen, Mus.D., Indianapolis, Ind.—The dedicatory recital on the Donner memorial organ, built by the W. W. Kimball Company, in the First Presbyterian Church of Columbus, Ind., was played by Dr. Hansen Sunday afternoon, Feb. 1. His offerings consisted of the

following: "Praeludium" (dedicated to Dr. Hansen), W. Roscoe Voris; Evensong, Martin; "Jesu, Joy of Man's Desiring," Bach; Fugue in G major, Mendelssohn; Intermezzo from Suite for Organ, Rogers; Allegro Symphonique, Op. 48, No. 10, Salome; Sketches of the City, Nevin; Gavotte in F major, Martini; "Marche Nuptiale," Gullmant; Pastoral Fantasy on Swiss Melodies and "Storm in the Alps," Breitenbach; Minuet, Boccherini; Improvisation on a hymn-tune; Concert Overture in E flat, Faulkes.

Mrs. John E. Fillmore, Leonia, N. J.—Mrs. Fillmore, who is organist of the Congregational Church of Scarsdale, N. Y., has been giving a series of Sunday vesper recitals at the Presbyterian Church of Leonia. On Feb. 8 she was assisted by Arthur E. Knowles, violinist, and Mrs. Walter G. Bowerman, pianist, and her selections were the following: Adagio and Larghetto from Tenth Concerto, Handel; piano and organ, Prelude in C minor, Bach; Gavotte in F, Wesley; "Funeral March and Seraphs' Song," Gullmant; piano and organ, Serenade, Rimsky-Korsakoff; Pastoral, Russell White; "Hymn of Glory," Yon.

Marshall Bidwell, Mus.D., Pittsburgh, Pa.—Among Dr. Bidwell's most recent programs at Carnegie Music Hall for the Saturday evening and Sunday afternoon recitals have been these:

Feb. 7—Bach program: Toccata and Fugue in D minor; Chorale Prelude, "By the Waters of Babylon"; Prelude and Fugue in C minor; Harpsichord Praeludium; Fantasia in C major (unfinished) and Pedal Exercitium in F minor, Bach-Bedell; Chorale Prelude, "From God Shall Naught Divide Me"; Song Tune from "Peasant Cantata"; Fugue in D minor; Suite (A Group of Three Movements), Bach-Edmundson; Scilliano; Prelude and Fugue in D major.

Jan. 31—Suite in F major, Corelli; Pastorale, Corelli; Andante from Symphony in G, Haydn; Chorale in B minor, Franck; "Donkey Dance," Elmore; Finale-March, Boellmann.

Jan. 24—Overture to "Oberon," Weber; "Soeur Monique" and "Rondeau," Couperin; "Romanze," from "Eine kleine Nachtmusik," Mozart; Introduction, Adagio and Finale, "The Ninety-fourth Psalm," Reubke; Slow Movement from Quintet for Piano and Strings, Op. 43, Brahms; "Dance of the Sugar-Plum Fairy," Tschalkowsky; "Träumerei," Strauss; Fantasia on Hungarian Melodies, for Piano and Orchestra (Judith Feldman, pianist; the orchestral accompaniment by Dr. Bidwell), Liszt.

John McIntire, Denton, Tex.—Mr. McIntire of the faculty of the North Texas Teachers' College gave the dedicatory recital Feb. 10 before a congregation of a thousand people on the new Aeolian-Skinner organ in the First Methodist Church of Beaumont, Tex. The specification of stops of this organ was published in THE DIAPASON last October. Mr. McIntire demonstrated the resources of the new organ with these compositions: Toccata and Fugue in D minor, Bach; "Le Coucou," d'Aquin; Prelude on "Deck Thyself, My Soul," Brahms; "It Is Finished" (from "Seven Poems on the Last Words of Christ"), Tournemire; Introduction and Fugue on "Ad Nos," Liszt; "Divertissement," Vierne; Rustic March, Boex; Largo from "New World," Dvorak; Meditation, Mueller; Toccata from the "Apostolic Symphony," Edmundson.

Robert Baker, Brooklyn, N. Y.—In his preludial recitals at the First Presbyterian Church in the course of the year Mr. Baker covers a representative repertory of organ literature. Among his offerings in January were the following: Prelude in A minor and Sinfonia in F major, Bach; Berceuse, Jarnfelt; Four "Bible Poems," Weinberger; Aria, Tartini; Fantasia in F minor, Mozart; Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Trumpet Voluntary, Purcell; Air in G, Tartini; "Prayer," Jongen.

Thane McDonald, Wake Forest, N. C.—Mr. McDonald was heard in a recital at the First Baptist Church of Warrenton, N. C., Jan. 25. His program consisted of: "Air Majestueux," Rameau; Chorale Preludes, "My Inmost Heart Doth Yearn" and "In Thee Is Joy," Bach; Voluntary on the 100th Psalm-tune, Purcell; "Rustic

March," Boex; "To the Evening Star," Wagner; "Improvisation at Chapel" (MSS), Riker; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Steal Away," Miller; Study on an Old English Folk-tune, Milford; Toccata, Reger.

Theodore Schaefer, Washington, D. C.—Mr. Schaefer gave the recital at the Washington Cathedral after the 4 o'clock service Feb. 1 and played these compositions: Overture to the Occasional Oratorio, Handel; "Pieces Liturgiques" ("Tables of the Law" and "Vision"), Mottu; "Rhosymedre," Vaughan Williams; Third Chorale, Andriessen; Adagio from Symphony in E, Gilles; Toccata, Jongen.

Glen C. Stewart, M.Mus., Battle Creek, Mich.—Mr. Stewart, organist and choir-master of St. Thomas' Church in Battle Creek, played the Sunday recital at the University of Illinois Jan. 25 and his program consisted of these numbers: Chorale Preludes, "Alle Menschen müssen sterben" and "Wachet auf, ruft uns die Stimme," Bach; Fugue in G, Bach; Pastorale, Franck; "Benedictus," Rowley; "Priore," Jongen; "Chant du Soir," R. H. Miles; Toccata, "Tu es Petra," Mulet.

Franklin Glynn, Memphis, Tenn.—Mr. Glynn visited Shreveport, La., to give a recital Jan. 19 in St. Mark's Episcopal Church and to conduct a master class at St. Vincent's College. His recital, which drew a large and enthusiastic audience, was marked by the performance of the following selections: Sonata No. 3, in A major, Mendelssohn; Chorale Preludes, "Deck Thyself, My Soul," Brahms; "Deck Thyself, My Soul," Karg-Elert, and "Lord, What Thou Wilt," Karg-Elert; Prelude and Fugue in C minor, Bach; Air with Variations, Haydn; Cantilene (Symphony 3), Vierne; Finale, Lemmens; Improvisation on the Irish Melody "The Little Red Lark"; Gavotte, Wesley; Reverie, Bonnet; Allegro (Symphony 6), Widor.

Claude Means, F.A.G.O., New York City—Mr. Means, organist of Christ Church, Greenwich, Conn., played the following program at the Cathedral of St. John the Divine Feb. 22: Chorale Prelude, "O Man, Thy Grievous Sin Bemoan," Bach; Prelude from Sonata in F minor, Rheinberger; Cantilene, from "Symphonie Romane," Widor; "Images," from "Symphony of the Mystic Lamb," de Malein-greau; "Benedictus," Rowley.

J. Martineau Schwallier, Mus.D., New York City—In a recital at the Cardinal Hayes Memorial High School on the afternoon of Feb. 3 Dr. Schwallier played: Toccata and Fugue in D minor, Pastorale in F major and Fugue in D minor, Bach; "Mother Dearest, Mother Fairest" (original hymn with ex tempore variations) and "Ave Maria"; Intermezzo, Rogers; "Riposo," Rheinberger; Andante Cantabile from Fourth Symphony, Widor; Andante from Violin Concerto, Mendelssohn; "Canzonetta del Salvatore Rosa," Liszt; "Romance," Svendsen; Bourree from Third Suite for Cello, Bach; "Grand Choeur" in D, Spence.

Theodore Beach, New York City—Mr. Beach, organist and choirmaster of St. Andrew's Church, played the following program in a recital at the Home for Old Men and Aged Couples Sunday evening, Feb. 1: Allegretto, Arndt; Elegy, Massenet; Offertorio, Petrali; "Chanson sans Paroles," Smith; Gavotte from "Mignon," Thomas; Andante, Fifth Symphony, Beethoven; "Chorus of Angels," Clark; Grand Chorus in D, Deshayes.

John Carre, M.Mus., Racine, Wis.—Mr. Carre played the first of a series of twilight recitals under the sponsorship of the Recreation Club of the Masonic Temple in the Doric Hall of the temple Sunday afternoon, Jan. 25. His program included these request numbers: Chorale Prelude, "Tantum Ergo," McGrath; Andante Cantabile, Tschalkowsky; "The Lost Chord," Sullivan; Sketches of the City, Gordon B. Nevin; Toccata in D minor, Nevin; "The Nightingale and the Rose," Saint-Saens; "Finlandia," Sibelius.

Gordon Farndell, A.A.G.O., Gainesville, Ga.—Mr. Farndell gave his annual recital at Brenau College Feb. 6. His program consisted of the following works: Chorale Preludes, "Ein feste Burg ist unser Gott," Walther; "Alle Menschen müssen sterben," Bach; "Jesu, meine Freude," Bach,

and "In dulci Jubilo," Karg-Elert; Prelude, Fugue and Variation, Franck; "Piece Heroique," Franck; Allegretto (Concerto for Organ), Parker; Magnificat 5 ("Vepres du Commun"), Dupré; "Donkey Dance," Elmore; Toccata, Durufle.

William Lester, Chicago—Dr. Lester played this program at a vesper recital Feb. 22 in the New First Congregational Church, the third in a series of such recitals: Overture to "Rinaldo," Handel; Chorale Preludes, "Have Mercy, Lord" and "Blessed Jesus, at Thy Word," Bach; Finale to a Concerto, Dupuis; piano and organ, Rhapsody, Demarest; four pieces dedicated to Dr. Lester: Fantasia, Brune; Minuet in F, Gingrich; "Pastorale Ancienne," Edmundson, and "Marche Heroique," Diggle; violin and organ, Sonata in E, Handel; Concerto in B flat, Handel. Assisting artists were Elizabeth Smale, pianist, and William Führberg, violinist.

Elizabeth Ender, A.A.G.O., Danville, Va.—Miss Ender, assisted by Elnora Madden, pianist, gave the following program in a recital at Averett College Feb. 10: "In Thee Is Gladness," Arioso and Prelude and Fugue in A minor, Bach; Cantabile and Chorale in A minor, Franck; Symphonie Piece (organ and piano), Clokey.

Harold G. Fink, New York City—Mr. Fink will present a Bach program Sunday afternoon, March 15, at the Fordham Lutheran Church. His numbers will be: Fantasia and Fugue in G minor; Chorale Prelude, "Christ Lay in Death's Bonds"; Chorale Prelude, "Sleepers, Wake"; Toccata in F; "Kyrie, God the Son"; Fifth Trio-Sonata, in C; Chorale, "Jesu, Joy of Man's Desiring"; Chorale Prelude, "Lord Have Mercy"; Passacaglia and Fugue in C minor.

Thomas H. Webber, Jr., Memphis, Tenn.—In his recital at the Idlewild Presbyterian Church Sunday afternoon, Jan. 25, Mr. Webber played: Fantasia on the Hymn-tune "Amsterdam," McKinley; Chorale Improvisation, "From the Depths of My Heart," Karg-Elert; "The Hen," Rameau; Fugue in D major, Gullmant; Seven "Casual Brevities," Leach; "Marche Champetre," Boex; "By the Brook," Boisdreffe; "La Cathedrale Engloutie," Debussy; "Hymn to the Sun," Rimsky-Korsakoff; "Pageant," Sowerby.

C. Harold Einecke, Grand Rapids, Mich.—Dr. Einecke played the following compositions for his twilight hour of organ music in the Park Congregational Church Sunday afternoon, Feb. 1: Prelude and Fugue in F minor, Handel; Sarabande, Bach; Chaconne, Bach; "Night Song," Elmore; "Before the Image of a Saint," Karg-Elert; Gavotta, Martini; "Mist," E. W. Doty; Finale, No. 6, Franck.

In a private recital at the home of Mrs. Margaret Duffy Dr. Einecke played: Trumpet Voluntary, Purcell; Sarabande from Sixth Violoncello Suite, Bach; "The French Clock," Bornschein; "Du bist die Ruh," Schubert; Minuet, from First Symphony, Valentin; "Mist," Doty; "Danse Characteristique," Rebkoff; "Chinese Boy and a Bamboo Flute," Spencer; "Clair de Lune," Debussy; Variation and Toccata on a National Air, Coke-Jephcott.

Mabel Zehner, Mansfield, Ohio—Miss Zehner played the following program in a recital at the Stambaugh Auditorium, Youngstown, Ohio, Sunday afternoon, Jan. 18: Chromatic Fantasia in A minor, Thiele; "Clair de Lune," Karg-Elert; "Carillon-Sortie," Mulet; "The Quiet of the Forest," Dunham; "East Wind" and "West Wind," Rowley; Variations on a Noel, Dupré; "Canyon Walls," Clokey; "Evening Star," from "Tannhäuser," Wagner; "Sunshine" Toccata, Swinnen.

At the First Presbyterian Church of Mansfield Sunday afternoon, Feb. 1, Miss Zehner played: Sketch in F minor and Sketch in D flat major, Schumann; Chorale, "I Call to Thee, Lord Jesus," Bach; "Piece Heroique," Franck; "Fireside Fancies," Clokey; "Evening Bells and Cradle Song," Macfarlane; "The Old Castle," Moussorgsky; Finale from First Symphony, Vierne.

Paul S. Pettinga, M.Mus., Urbana, Ill.—Mr. Pettinga played the following program at the University of Illinois Jan. 18: Passacaglia and Fugue, Bach; Five Chorale Preludes, Bach; "Dido's Lament," Purcell; Cantabile, Franck; Scherzo, Albert Alain; Sonata for Organ in two movements, Weinberger.

Programs of Organ Recitals of the Month

Claribel Thomson, Philadelphia, Pa.—Miss Thomson will give a recital at the Lawrenceville School, Lawrenceville, N. J., March 1 and her program will consist of these compositions: Allegro from Concerto 2, Vivaldi-Bach; Chorale Preludes, "Sleepers, Wake," "Have Mercy on Me, O God" and "My Soul Doth Magnify the Lord," Bach; Prelude in B minor, Bach; Prelude and Fugue in G minor, Dupré; Andante Sostenuto from Gothic Symphony, Widor; Allegretto Grazioso from Sonata in G, Bennett; Introduction, Passacaglia and Fugue, Willan.

Vernon de Tar, F.A.G.O., New York City—Mr. de Tar is giving half-hours of organ music on Thursdays at 5:30 during Lent at the Church of the Ascension. His programs include the following:

Feb. 19—Passacaglia in D minor, Buxtehude; Prelude and Fugue in G major, Bach; "Idylle," H. Leroy Baumgartner; Finale in B flat, Franck.

Feb. 26—"Kyrie, God the Holy Ghost," Bach; Prelude, Fugue and Variation, Franck; Roulade, Bingham; "Benedictus," Reger; Finale from Symphony 1, Vienne.

March 5—Prelude on "Ut Queant Laxis," de Cabezón; Fantasia in Echo Style, Sweelinck; Chorale Prelude, "To God on High Be Praise and Thanks," Böhm; Toccata and Fugue in D minor, Bach; Allegro Vivace from Symphony 5, Widor.

March 12—Trumpet Voluntary, Purcell; Chorale Prelude, "In God's Hand I Rest," Hanff; Concerto No. 5, in F major, Handel; Chorale in A minor, Franck.

March 19—Grave, Joseph Strimer; Vivace from Trio-Sonata in G major, Bach; Passacaglia and Fugue in C minor, Bach; Prelude, Frederick Jacobi; Toccata on "Ave Maris Stella," Dupré.

Robert W. Morse, New York City—Mr. Morse will play the following programs in recitals at St. John's Episcopal Church at 5 o'clock in the afternoon:

March 1—Sonata for Organ, George Francis Morse; Song, "There Is a River," Morse; Chorale in E, Pastorale and Finale in B flat, Franck.

March 15—Symphony for Organ, Sowerby; "Noel" and "In Paradisum," Mulet; Six Grand Preludes, Dallier.

Earl Larson, Duluth, Minn.—In a vesper recital at Trinity Lutheran Church Feb. 15 Mr. Larson presented a program made up of the following works: "Hosannah," Dubois; "Be Thou but Near" and "Come, Sweet Death," Bach; "Humoresque Fantastique" ("An Elfin Dance"), Dvorak; "Sunrise" (from "Peer Gynt" Suite) and Nocturne, Grieg; "Harmonies of Evening," Karg-Elert; "Easter Morning on Mount Rubidoux," Gaul.

John Huston, Dallas, Tex.—In a recital at the Highland Park Presbyterian Church on the evening of Feb. 17 Mr. Huston played: Rigaudon, Campra; Andante, Stamitz; Air, "Be Thou but Near," Bach; Fugue in G minor, Bach; Introduction and Allegro in the Style of Handel, Woitsholme; "Communism sur Un Noel," Hure; "Plece Heroique," Franck; Toccata on "O Filii et Filiae," Farnam; "Dreams," McAmis; Allegro Vivace, Fifth Symphony, Widor.

Mr. Huston repeated this program in Texarkana Feb. 24 at the First Presbyterian Church and will give it in Oklahoma City March 3 at the First Christian Church. Both of these recitals are under Guild auspices.

Dudley Warner Fitch, Des Moines, Iowa—In a recital at St. Paul's Episcopal Church after the noonday intercession Feb. 25 Mr. Fitch played the following program: "Ambrosian Prelude," Mueller; Prelude on "Dies Irae," F. W. Snow; Sonatina, "God's Time Is the Best," Bach; Processional on a Seventeenth Century Tune, Martin Shaw; Intermezzo (Pastoral Sonata), Rheinberger; Grand Chorus in March Form, Guilmant.

H. B. Hannum, Berrien Springs, Mich.—Mr. Hannum's Sabbath vesper recitals in February at Emmanuel Missionary College were marked by the following programs among others:

Feb. 7—"Come, Redeemer of Our Race," Bach; "O Thou, of God the Father," Bach; "O Lamb of God, Our Saviour," Bach; Chorale in E major, Franck; Chorale Prelude on "Rockingham," Noble; Chorale Prelude on "Picardy," Noble; "To the Setting Sun," Edmundson.

Feb. 14—Chorale Prelude on "Dundee," Noble; Chorale Prelude on "Crusader's Hymn," Schmutz; Marcia, Symphony 3, Widor; Largo, "New World" Symphony, Dvorak; "Bird in the Garden," Rogers.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush was assisted by Stanley Jan Letovsky, pianist, in his recital for the Society of Liberal Arts at the Joslyn Memorial Feb. 1. The organ program was made up of the following numbers: Suite from "Water Music," Handel; "Benedictus," Reger; Sketch in F minor, Schumann; Arabesque, Seely; Cantilene, McKinley; "The Brook," Dethier.

Harold L. Turner, Indianapolis, Ind.—In a vesper recital at the First Methodist Church of Anderson, Ind., Feb. 1 Mr. Turner played: Prelude and Fugue in E minor, Bach; Cantabile from Third Sonata, Rogers; "The Bells of St. Anne de Beaupré," Russell; Gavotte, Gluck; Andante Cantabile, Widor; "Thou Art Repose," Schubert.

Fred Williams, F. A. G. O., Cleveland, Ohio—Mr. Williams played this Cesar Franck program at the Fourth Church of Christ, Scientist, Jan. 23; Fantasia in C major; Chorale in A minor; Andante from "Grande Piece Symphonique." Numbers played before the service were: "Ave Maria," Henselt; Arioso, Bach; Overture to "Alicina," Handel; "The Bells of St. Anne de Beaupré," Russell; Toccata, Farnam; Suite in F minor, Rogers; Pastorale, Guilmant; "Maestoso, 1620," MacDowell.

Duncan Trotter Gillespie, A. A. G. O., Schenectady, N. Y.—Mr. Gillespie, dean of the Eastern New York Chapter, gave a Bach program at St. George's Church Feb. 14, playing: Passacaglia and Fugue in C minor; Siciliano; Air from Suite in D; "Jesu, Joy of Man's Desiring"; "Benedictus," from B minor Mass; Chorale Prelude, "Now Comes the Saviour of the World"; "Agnus Dei," from B minor Mass; Toccata, Adagio and Fugue in C major; Chorale, "O Light of Life." He was assisted by Kenneth Cain, tenor; Sally Decker, contralto; Dorothy Ritz, violin, and Robert Kelafant, treble.

Walter Rye, New York City—Mr. Rye will play the following music at his recitals in the Brooklyn Museum at 4 o'clock in the afternoon in March:

March 5—"Toccata, Fugue et Hymne 'Ave Maris Stella,'" Peeters; Fugue on the Kyrie, Couperin; "Les Cloches," Le Begue; "Nun freut Euch," Bach; Chorale No. 3, Andriessen.

March 12—Adagio, Symphony 3, Vienne; "Also Hellig ist der Tag," Senfi; "Christ, unser Herr, zum Jordan kam" and Toccata and Fugue in D minor, Bach.

March 19—Chorale, Symphony 2, Vienne; Cantabile, Franck; Fantasie and Fugue in G minor, Bach.

March 26—Trio, "Allein Gott in der Höh' sei Ehr'," Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in E major, Buxtehude; Prelude in C minor, Vaughan Williams.

Ralph U. Domin, North Adams, Mass.—Mr. Domin gave a recital at the First Congregational Church Feb. 2 under the auspices of the Monday Club. His program was made up of the following compositions: Prelude and "Elegia," Dapreda; "Sheep May Safely Graze," Bach-Biggs; Prelude and Fugue in C minor, Bach; Air in D, Bach; "Ronde Française," Boellmann; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupré," Russell; "Finlandia," Sibelius.

Miss Lois Pinson, Marshall, Tex.—In a recital Jan. 25 dedicating the three-manual Wicks organ in the First Methodist Church, Miss Pinson, for the last three years the church's organist, played this program: "Jesu, Joy of Man's Desiring," Bach; "Ave Maria," Bach-Gounod; "Prayer," Lois Pinson; "Caprice Viennois," Kreisler; Intermezzo, Callaerts; Suite, Rogers.

Royal A. Brown, San Diego, Cal.—Mr. Brown's recitals on the organ in Balboa Park were marked late in January by the following programs:

Jan. 29—"Grand Choeur" in A flat, Faulkes; "Mood in Blue," Sims; "Dance of the Shepherds," Logan; "Song of the East," Cyril Scott; Toccata and Fugue in D minor, Bach; "Raindrop" Prelude, Chopin; Trail Sketch, "Red Rock Gnome," Cadman; "Sunset Meditation," Richard Keys Biggs; Spanish Serenade, Lacombe; Themes from "The Prince of Pilsen," Luders; March in G, Benedict.

Jan. 31—Prelude and Fugue in C minor, Bach; "Caprice Viennois," Kreisler; "The Rosary," Nevin; "Deep Purple," De Rose; "In a Persian Market," Ketelbey; "God Bless America," Berlin; First "Peer Gynt" Suite, Op. 46, Grieg; "Drink to Me Only with Thine Eyes"; Spanish Valse, "Dolores," Waldteufel; "Deep River," arranged by Burleigh.

Feb. 14—Sortie, Franck; "The Song of Songs," Moya; "Sparklets," Miles; "An Angry Demon" (from "Sketches from Nature"), Clokey; Selected Themes from "Naughty Marietta," Herbert; March, Sweeley; "My Heart at Thy Sweet Voice" ("Samson and Delila"), Saint-Saens; Chaconne in A minor, Durand; "Agnus Dei," Bizet; Gypsy Mazurka, "La Zingara," Böhm; "Swing Low, Sweet Chariot," arranged by Diton; "Malaguena," from "Suite Espagnola," Lecuona.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's recital at the University of Florida Sunday afternoon, Feb. 8, was marked by the performance of the following selections: Voluntary in E minor, Stanley; Solfeggio, C. P. E. Bach; Gavotte in C minor, J. C. Bach; Sarabande and Balletto, Martini; Prelude and Fugue in F minor, Bach; "The Ninety-fourth Psalm" Sonata, Reubke; "Evening Idyl," Bidwell; "Thistledown," Loud; Rhapsody, Cole.

Robert Lee Moore, Fayette, Mo.—Mr. Moore, a student of Professor Luther T. Spayde at Central College, gave his senior recital in the College Church Sunday, Feb. 8, playing the following numbers: Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Air with Variations, Sowerby; Scherzo, Fourth Symphony, Widor; "The Bells of St. Anne de Beaupré," Russell; "Gargoyles," Edmundson.

Marcus Naylor, Warren, Pa.—Mr. Naylor shared his recital program at the First Presbyterian Church Sunday after-

noon, Feb. 1, with Bessie Strickland, soprano. The organ numbers were these: Prelude and Fugue in C minor, Bach; "Air a la Bourree," Handel; Toccata in E minor, Callaerts; Miniature Overture, Tschalkowsky; "Noel Ecossais," Guilmant; "On Wings of Song," Mendelssohn; Finale on the Gloria, Dupré; "Marche Militaire," Schubert.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following in short recitals before the evening service at the Church of the Pilgrims:

Feb. 1—Moderato and Adagio from Sonata in E minor, Fumagalli.

Feb. 8—Finale from Sonata in E minor, Fumagalli; Andante, Beoly.

Feb. 15—Fantasia in C minor, Bach; Finale from Sonata in G minor, Tinel.

Feb. 22—Symphonic Poem, "From the West," Lemare.

Harold C. O'Daniels, Ithaca, N. Y.—Mr. O'Daniels, organist of the First Presbyterian Church, played the following compositions in recitals in February: Elevation in A flat, Guilmant; Three Improvisations, R. H. Miles; Communion, H. A. Matthews; "Glory Now to Thee Be Given," Bach; Air in A minor and Air from Orchestral Suite in D, Bach; Adagio from Toccata in C minor, Muffat; Fugue on the Kyrie, Couperin; "A Lenten Prelude," Battishill; Cantabile, Franck; Sonatina from the Cantata "God's Time Is Best," Bach.

Mr. O'Daniels played the following recital at the Canaseraga Presbyterian Church Sunday evening, Feb. 22: Largo, Handel; "Jesu, Joy of Man's Desiring," Bach; "Liebestraum," Liszt; "The Swan," Saint-Saens; Cantabile, Franck; Evensong, Martin; Corale, from a Cycle of Eight Short Pieces for Organ, Karg-Elert; "Dreams," McAmis; Festival Prelude on "Ein feste Burg," Faulkes. The program also included Guilmant's Pastorale for piano and organ with Harold J. Sweitzer, supervisor of music, at the piano.

[Continued on next page.]

FOR EASTER AND HOLY WEEK

LATEST ANTHEMS—SENIOR AND JUNIOR CHOIRS

CROWN HIM WITH MANY CROWNS,
Russell Hancock Miles.....SATB .15

HAIL THE DAY THAT SEES HIM RISE,
T. Frederick H. Candlyn.....SATB .15

HE IS RISEN (Rev. Ed.) A. W. Lansing.....SATB .12

HOSANNA BE THE CHILDREN'S SONG, A. W. Marchant.....SA .12

HOSANNA TO THE LIVING LORD, Paul Ambrose.....SSA .12

I AM THE RESURRECTION, T. Carl Whitmer.....SATB .16

RIDE ON, RIDE ON IN MAJESTY, Gounod-Milligan.....Unison .10

SWEET BELLS OF EASTER TIME, William Baines.....SA .10

SIX CHORUSES FOR EASTER-TIDE.....Unison .25
(Schmidt's Junior Choir Leaflets No. 3)

EASTER FAVORITES

ALLELUIA, SING TO JESUS, Alfred Whitehead.....SATB .12

CHRIST IS RISEN, HALLELUJAH, J. Edgar Birch.....SATB .15

THE FIRST EASTER DAWN, T. Tertius Noble.....SATB .15

HOSANNA TO HIS NAME, Homer Nearing.....Unison .10

HYMN OF RESURRECTION, Norman Coke-Jephcott.....SATB .12

LOOK YE SAINTS, THE SIGHT IS GLORIOUS,
Bruce Steane.....Unison .12

MELODIES OF CHRISTENDOM, Arr. by Cyr De Brant.....SAB .12

RING, YE BELLS OF EASTER DAY, W. R. Voris.....SATB .12

RISE, CROWNED WITH LIGHT, T. Frederick H. Candlyn.....SATB .12

SWEET BELLS OF EASTER TIME, William Baines.....SSA .12

THE SEVEN JOYS OF MARY (Carol), Alfred Whitehead.....SATB .16

YE CHOIRS OF NEW JERUSALEM, Alfred Whitehead.....SATB .12

ORGAN MUSIC FOR EASTER

ALLANSON G. Y. BROWN, Two Meditations on Themes by Palestrina .50

1. The Strife is O'er
GEORGE A. BURDETT
Postlude on "Alford" (Ten Thousand Times Ten Thousand).....50

T. FREDERICK H. CANDLYN
Toccata on "Neander" (He is Risen)......65

ROSSETTER G. COLE
Heroic Piece......75

2. He was Crucified for us
ROLAND DIGGLE
Song of Exultation......60

TH. DUBOIS
Op. 80, No. 3. Hosanna!......75

J. SEBASTIAN MATTHEWS
Chorale-Finale "Glory to God".....50

HAROLD VINCENT MILLIGAN
Allegro Jubilant......50

M. MOUSSORGSKY
March of Victory......40

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PROGRAMS OF ORGAN RECITALS—Continued

Richard T. Gore, F.A.G.O., Ithaca, N. Y.—Mr. Gore, who is playing a series of historical recitals at Sage Chapel, Cornell University, presented the following program Feb. 8: Chorale No. 1, in E major, Franck; Chorale Preludes, Op. 122 ("O wie selig seid Ihr doch, Ihr Frommen," "Herzlich thut mich verlangen" and "O Welt, ich muss dich lassen"), Brahms; Sonata in C minor, "The Ninety-fourth Psalm," Reubke.

For the recital Feb. 22 Mr. Gore chose this program: Toccata, Ricercata, Finale on "Singt dem Herrn," Parker Bailey; Sonata No. 1, Hindemith; "The Tumult in the Praetorium," de Maleingreau; "Noel," Mulet; Communion, from "L'Orgue Mystique," No. 12, Tournemire; Prelude on "Rhosymedre," Vaughan Williams; "Song," Reuel Lahmer; Passacaglia and Fugue in G minor (MS.), Richard Gore.

C. Albert Scholin, St. Louis, Mo.—In a recital at Graham Memorial Chapel of Washington University Sunday afternoon, Feb. 15, Mr. Scholin played these works: Air in G minor from "Cello Sonata, Eccles; Prelude and Fugue in E minor, Bach; Chorale, "Come, Sweet Death," Bach; "Pilgrims' Chorus," "Song to the Evening Star" and "Walther's Prize Song," Wagner; "Invocation," Dubois; "Ave Maria," Bach-Gounod; "Romanza," Reiff; Second Sonata, Mendelssohn; Berceuse, Dickinson; "Romance sans Paroles," Bonnet; "Memories," Scholin.

Regina Carey Chastain, A.A.G.O., Buena Vista, Va.—Miss Chastain, director of music at Southern Seminary, was presented in a program of organ and piano music at Chandler Hall Feb. 12. The organ selections were these: Toccata and Fugue in D minor, Bach; "A Rose Breaks into Bloom," Brahms; Larghetto, Handel; "Jagged Peaks in the Starlight," Clokey; Allegro Cantabile and Allegro Vivace, from Fifth Symphony, Widor.

Marta Elizabeth Klein, New York City—Miss Klein is giving recitals from 12:30 to 1 o'clock on the six Tuesdays in Lent at St. Paul's Chapel, Trinity Parish. Among her programs in March will be the following:

March 3—Festival Prelude, Suite in G minor, Woodman; Adagio, Sonata 1, Rogers; "Offertoire-Carillon," Bedell; Harpsichord Suite, Handel-Bedell; Cathedral Fugue, Bach.

March 10—Prelude and Fugue in F minor, Handel; Andante Sostenuto, "Symphonie Gothique," Widor; Caprice, Guilman; "A Rose Garden of Samarkand," Stoughton; "Cortege and Fanfare," Edmundson.

March 17—Fantasie, Sonata 12, Rheinberger; Chorale Prelude on "Bedeck Thyself, Beloved Soul," Bach; "A Little Tune," from an Organ Concerto, Felton; "Rhapsodie Catalane," Bonnet.

Paul Callaway, Washington, D. C.—Mr. Callaway, organist of the Washington Cathedral, will play the following works in a recital March 1 after evensong: Chorale Prelude, "De Profundis," Bach; Sonata 1, Hindemith; Sonata, "The Ninety-fourth Psalm," Reubke.

Norman Hennefeld, Jamaica, L. I., N. Y.—Mr. Hennefeld, organist and choir-master of St. Mark's Lutheran Church, played this program Sunday afternoon, Feb. 22: Suite in F, Corelli-Noble; Chorale Variations, "Ach was soll ich Sünder machen," Bach; Toccata and Fugue in D minor, Bach; Four Chorale Preludes,

Bach; "Herzliebster Jesu," Brahms; Chorus from "The Messiah," "O Thou That Tellest Good Tidings," Handel.

Mr. Hennefeld played these numbers Jan. 18: Chorale Variations, "Christe, Der Du bist der Helle Tag," Bach; Four Chorale Preludes, Bach; Prelude and Fugue (early), Bach; Concerto No. 4, C major, Bach; "Herzlich thut mich erfreuen," Brahms; Two Canons ("Sleep, Baby Sleep" and "Sounds of Music"), Brahms; Two Songs (Barcarolle and "Song from Assian's Fingal"), Brahms; "Piece Heroique," Franck; "Cherubim Song," Tschalkowsky.

Gladys Owen, Lake Forest, Ill.—Miss Owen is giving short recitals at the Wednesday morning Lenten services in the Church of the Holy Spirit and among her offerings have been the following:

March 11—"Song of Consolation," Cole; "Ave Maris Stella," Grieg; Communion in G, Guilman; "Marche Solennelle," Le-malgre.

March 18—"Prayer," Armstrong; "Invocation," Dubois; "Ave Maria" ("Suite Gothique"), Boellmann; Andante (Finale, Sonata 6), Mendelssohn.

March 25—"A Lenten Meditation," Ketelbey; "Consolation," Mendelssohn; "Sanctus," Spohr; "Gethsemane," Mall-ing.

April 1—Sonatina, "God's Time Is the Best Time," Bach; "I Stand with One Foot in the Grave," Bach; "Come, Sweet Death," Bach; "Procession to Calvary," Maunder.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs will be given by Dr. Tidmarsh at the Union College Chapel Sundays from 4 till 5:

March 8—Handel program: Maestoso from Concerto in C minor; Bourree; Air from "Rinaldo"; Pastoral Symphony, "The Messiah"; Largo in E; "Water Music."

March 29—Wagner program: "Dance of the Apprentices," "Die Meistersinger"; Prelude and Good Friday Music, "Parsifal"; "Ride of Valkyries" and "Magic Fire Music," "Die Walküre"; Prelude and "Liebestod," "Tristan and Isolde."

HOUR OF MUSIC BY BRINKLER IN PORTLAND, ME., CATHEDRAL

Alfred Brinkler is playing his "hours of music" for the ninth year at the Cathedral Church of St. Luke in Portland, Maine. The series began Jan. 4 and is to continue until the end of March. The recitals take place at 4:30 Sunday afternoons. Among Mr. Brinkler's offerings thus far have been the following:

Jan. 4—Symphony in D minor, Guilman; "Mountain Sketches," Clokey; Trio, Op. 42, Gade.

Jan. 18—Chorale Prelude, "Come, Sweet Death," Bach-Fox; Andante Cantabile, Tschalkowsky; "Kamennoi Ostrow," Rubinstein; "The Soul of the Lake," Karg-Elert; Allegro from Sixth Symphony, Widor.

Feb. 1—Concert Overture, Rogers; "Dreams," Guilman; Intermezzo, Guilman; Andante from Violin Concerto, Mendelssohn; "Minuet l'Antico," Seeböck; Toccata, de la Tombelle.

Feb. 8—Toccata and Fugue in D minor, Bach; Five Short Pieces, Whitlock; Melodie, Charpentier; Toccata Caprice, Woodman.

Vocal and instrumental soloists have assisted on each of the programs.

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Toronto Center.

Under the auspices of the Toronto Center a service and recital of organ and choral music was given Feb. 12 by the choir of Christ Church, Deer Park, under the direction of J. W. Donson, organist and choirmaster, with Maitland Farmer, F.R.C.O., organist and choirmaster of St. Paul's Church, as the recitalist. We had a very good attendance of members and friends and as the recital was open to the public, members of the congregation were also in attendance. A reception was held after the recital and refreshments were served by the ladies of the church.

Mr. Donson and his choir have a reputation for rendering their music in a very finished manner; the tone quality of the choir was remarked upon as being very fine. Mr. Farmer played his numbers beautifully and the whole evening not only had educational value, but gave great pleasure to those in attendance. The choral numbers were: Psalm 67, "Deus Misereatur," Wesley; "O Thou That Heardest Prayer," Walford Davies; "This Is My Commandment," Tallis; "The Sun Shall Be No More" (boys), Maurice Greene; "O Praise the Lord" (women), Bach; "The God of Love My Shepherd Is," Arthur Warrell, and "Ye Nations Offer to the Lord," Mendelssohn. Mr. Farmer played Dubois' Toccata in G and five "Passiontide Improvisations" and five Easteride preludes by Karg-Elert.

The annual dinner of the Toronto Center was held at the Granite Club Jan. 22. W. Wells Hewitt was in the chair and about sixty members and friends partook of a splendid dinner prepared by this excellent club. Following this we had an interesting address by Arthur R. Haskell, general manager of the Better Business Bureau of Toronto, dealing with the aims and objects of the bureau. A. E. Clarke, organist and choirmaster of St. Thomas' Church, then showed us motion pictures he had taken on a trip across Canada to the Western coast, down through the states to Texas and then up the coast to New York. The presentation of this was made even more interesting by Mr. Clarke's running comments on the trip.

T. M. SARGANT, Secretary-Treasurer.

Hamilton Center.

Organists of Hamilton were hosts to their clergy at a luncheon in the Wentworth Arms Hotel Feb. 2. Paul Daniels, chairman of the center, introduced the Rev. Dr. William Barclay of the Central Presbyterian Church, who was the guest speaker. Dr. Barclay made reference to the close relationship of organists and clergy and dealt with the important problem of congregational worship from the time of the early church to the present day. A hearty vote of thanks on behalf of the organists and clergy was extended to Dr. Barclay by Cyril Hampshire.

HAROLD LE NOURY, Secretary.

Kitchener Center.

"Psychology as Applied to the Musician" was the subject discussed by Dr. Reaman, head of the department of English at the Ontario Agricultural College, Guelph, at the Church of the Good Shepherd on Feb. 9 under the auspices of the Kitchener Center. Music has a definite place in man's life and music that has the greatest appeal contains strong rhythmic interest, the speaker said. An organist is usually governed by the type of church in which he plays and should endeavor to study the needs of that particular service. An organist, it is assumed,

is usually a competent musician, but he must also have the qualities of a leader, since he has to handle a choir, where leadership and diplomacy are deciding factors in his success, Dr. Reaman said. Speaking of the instrument the organist has to play, he advised him to make the best of it and yet not to be entirely tied to it or dependent on it. He advised choir leaders to create a social atmosphere in their choral work; have an organized choir, plan activities for them and arrange to have some other organization in the church become active in doing something for them. Do not try to hold a choir's interest in conducting routine work, he warned, but rather interest them in the composers who write the anthems and also in giving concerts. In conclusion he warned his audience that if they wish to handle people they must first learn to keep control of themselves.

Dr. Reaman was introduced by Ralph Kidd of Guelph and an expression of gratitude was voiced by the chairman, Eugene Fehrenbach. Under the capable direction of Mrs. V. F. Petersen the members and guests enjoyed refreshments.

EDGAR V. MERKEL, Secretary.

Brantford Center.

The Brantford Center held its monthly meeting Saturday night, Feb. 7, in Zion United Church, where Miss Eleanor Muir gave a recital, playing the following program: Fugue in B minor, Bach; "Chant de May," Jongen; "Benedictus," Rowley; Sonata in A minor, Borowski. Moderately easy new anthems were introduced and discussed by members of the center and proved of interest to all.

Dr. Henri K. Jordan, chairman, presided over a short business meeting, after which the members enjoyed a social half-hour at the Singing Kettle tea-room.

ELEANOR MUIR, Secretary.

St. Catharines Center.

The St. Catharines Center held its monthly meeting in St. Thomas' Church Feb. 9. The topic under discussion was "Preludes and Postludes." Opinions were presented freely and much benefit was gained by all present. One phase in particular was interesting—that of the suitability in church services of music which has no definite association with the liturgy. This, of course, excludes such compositions as chorale preludes and those based on or suggested by hymn-tunes and plainsong melodies. Another point discussed was the suitability of playing four-part choruses as preludes and postludes. Then came the inevitable discussion of transcriptions—which are suitable and which are not. Altogether it was a most interesting meeting, from which everyone departed feeling that his or her arguments contributed greatly to its success.

After the discussion preludes and postludes were played by Bernard Munn, W. T. Thompson, Murray Smith and Eric Dowling. This brief recital was followed by a social hour.

MURRAY SMITH, Secretary.

London Center.

Members of the London Center and their guest, Ronald Gibson of Winnipeg, gathered at the Surrey coffee shop Saturday evening, Feb. 7, for supper and afterward were the guests of George G. Lethbridge at his home. T. C. Chattoe read

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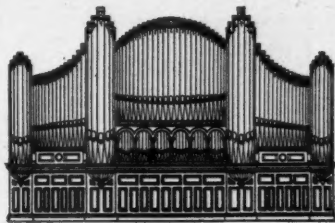
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a paper on "The Voice of Melody," written by Dr. David McK. Williams of St. Bartholomew's Church, New York City. Following the paper a discussion of hymns for the congregation was conducted. It was suggested that the printing of hymn-books was not in the best form. The idea of the members present was that if the music were written in an extended form, with the words between the clefs, both words and music could be more easily followed. A separate supplement of tunes was considered beneficial; also to have the supplement in booklet form, to be purchased as desired. The tempo of hymns also was discussed and the starting of each verse, the opinion of those present being to have the organ and choir start together and not to use a warning beat from the organ.

A. ERNEST HARRIS, Secretary.

McCurdy's Chicago Recital

What stood out as the most prominent impression of Alexander McCurdy's recital at Rockefeller Chapel, University of Chicago, Jan. 27 was the manner in which he is able to inspire interest and inject color into certain modern compositions, making of them things of beauty, rather than the cold and mathematical creations they appear to be when played by many performers. The Scherzetto from the "Twenty-four Pieces" and the Cantabile from the Second Symphony of Vierne are cases in point. They were interpreted with perfect skill and real musical feeling and were thoroughly enjoyed by the goodly audience which came out to hear the Philadelphia man whose reputation as a recitalist is nationwide. His Bach numbers—the Prelude and Fugue in E minor and five chorale preludes—were done beautifully and the tempo of the chorales should prove an example to the speedsters who try to make vehicles for displaying their technical prowess with these hymns and forget all about their dignity and tradition. In de Maleingreau's "Tumult in the Praetorium" the confusion at Christ's trial was portrayed with a realism that was most impressive and, of course, would not be possible on any organ except such as the University of

Chicago possesses. What was set forth in the first paragraph applies especially to the closing group of Dupré numbers on the program, which gave one a new conception of the true value of the noted Frenchman's works.

Mr. McCurdy's style recalled the inaugural recital on the Rockefeller Chapel organ Nov. 1, 1928, before 2,500 people who filled the edifice to hear Lynnwood Farnam, one of whose outstanding disciples is Dr. McCurdy.

BETHUEL GROSS ON FACULTY OF THE UNIVERSITY OF AKRON

Bethuel Gross of Chicago has been appointed professor of music and head of the music department at the University of Akron, in Ohio. He retains his position as organist and director at St. James' Methodist Church, Chicago, commuting once a week between this city and Akron.

One of the principal objects of the music department is to discover and encourage the obscure composer, regardless of age or where he may live, and thus to bring out new talent. This purpose is described by the university in these words: "To maintain what might be considered a music laboratory by encouraging any musician who is creative-minded to submit his original compositions for consideration for public performance in the spring of each year. Those compositions displaying unusual merit will be nominated for publication at the publishing-houses most likely to be interested."

Death of Mrs. Fay Simmons Davis.

Mrs. Fay Simmons Davis, organist, composer and teacher, died at Glen Ridge, N. J., Feb. 3 after a brief illness. She was born in Chelsea, Mass., and had lived in Glen Ridge since 1914. Mrs. Davis had been organist of Unity Church, Montclair, and later was appointed organist and director at the Glen Ridge Congregational Church. She organized the Women's Chorus of Glen Ridge and vicinity and was chairman of the New Jersey Federation of Women's Clubs for several years. Surviving besides her husband, Frank A. Davis, is a son, Malcolm Davis of Scarsdale, N. Y.

Weinrich Plays Bach "Klavierübung" for Casavant Society

BY GEORGE M. BREWER

The Casavant Society of Montreal has entered its fifth season. The third recital in the 1941-42 series took place in Trinity Memorial Church (Anglican) Jan. 15. There had been much discussion on the part of the executive committee as to the nature of the season's programs. When it was found that Carl Weinrich was prepared to perform the entire third part of the "Klavierübung" of Bach it was felt that the present would be a fitting time at which to have such a monumental work presented. It fulfilled to the utmost the purpose for which the society exists—to give lovers of organ music an opportunity to hear works not usually included in the programs of concert organists.

Alfred Laliberté had placed at the society's disposal his studio and a collection of recordings of many of the compositions made by Fritz Heitman on the organ in the Charlottenburg Palace outside Berlin. About sixty members attended an evening when these were played, with explanations and comments led by George M. Brewer, secretary of the society. An annotated program was prepared by Mr. Brewer and mailed to all members. This was in English. Notes selected from Vincent d'Indy were also prepared by Raoul Paquet in French and sent to the French members. Thus an expectant mood was created.

It may be said that the performance of the "Klavierübung" by Mr. Weinrich was one of the most satisfying, even thrilling, performances ever given for the society. It may safely be said that all left with a feeling of wonder at the extraordinary vitality and beauty of the compositions, and unbounded admiration for the masterly interpretations of the recitalist. In estimating Mr. Weinrich's art in interpreting Bach and his predecessors it is a little difficult to know just what to omit. He seems to be an unusual blending of the scholar and the artist, a combination that is rare, but absolutely essential in such an undertaking as he set himself. His investigations in the field of seventeenth and eighteenth century organ specifications would seem to be prompted not merely by book-lore, but by a keen aural appreciation of the tonal schemes of these pioneer builders. Add to that his extensive knowledge of the literature of the organ and you have a background that is unique. On that knowledge, plus the aural appreciation, he has based his system of registration, which unlocks the mystery and reveals the charm of these ancient masters.

Mr. Weinrich played seventeen of the twenty-three compositions which constitute Bach's musical treatment of the two catechisms of the Lutheran Church. With the single exception of "The Lord's Prayer" the omissions were from the shorter (children's) catechism.

The spacious Prelude in E flat which serves as an introduction to the "Klavierübung" was rendered in a way which made one recall Sir Hubert Parry's remark about its serving "as the exordium to some important pronouncements." The three larger chorales dealing with the mystery of the Trinity proved far more moving than their majestic polyphony might lead one to expect.

The larger setting of "These Are the Holy Ten Commandments" calls for special mention. It is possible that those who had questioned the advisability of having the "Klavierübung" performed had been influenced to some extent by Harvey Grace's attitude toward this number in his book on the organ works of Bach. If so, they must surely have come away with more admiration for Bach than for his critic. One sensed the "moral disorder of the world" in the free parts which move above the slow canon, which, standing for the law, forms the core of the piece.

The massive six-voice "Out of the Deep" was rendered with full appreciation of its architectural dimensions. The impersonal gloom transcending human emotion was intensified by the majestic treatment wherein the upper pedal voice presents the theme in augmentation. Mr.

MISS ELIZABETH-MARINE HARVEY, CAMBRIDGE ORGANIST



ELIZABETH-MARINE HARVEY of Cambridge, Mass., whose work at Boston University has attracted favorable attention, was graduated from the Evanston, Ill., High School in 1932, and with her mother, Mrs. Elizabeth-Marine Harvey, spent the summer of 1932 in European travel, including study at the Fontainebleau School of Music. During her sophomore year at Northwestern University in 1934 she had the opportunity to spend three months in Washington and Baltimore as recitalist and accompanist, and with that experience came her decision to transfer to Johns Hopkins University and the Peabody Conservatory of Music for her junior and senior college years. She holds a certificate in music (piano with Alexander Sklarevski and organ with Louis Robert) from the Peabody Conservatory, received in 1936, and the degree of bachelor of science from Johns Hopkins University the same year. She received the degree of master of arts from Columbia University in 1938 and is now enrolled at Radcliffe as a candidate for a Ph.D. in music. Along with her recital, study and teaching experience while at Columbia she served both years as accompanist for the men's glee club of Teachers' College.

Weinrich seemed particularly successful in conveying the grandeur of this wonderful monument to Bach's polyphonic genius.

One could have wished for a larger instrument on which to perform the E flat Fugue, which forms the conclusion of the "Klavierübung." Here we became definitely conscious of Bach the great traditionalist, accepting a model passed on from the early Italians (Frescobaldi and others) to his German predecessors. Following Bohm, Pachelbel and Buxtehude, we find Bach bending this plan of a fugue in three or more movements to his own purpose by making the tripartite design represent the mystery of the Trinity. Theologian, poet, artist and mystic thus collaborate in one and the same frame to produce a work unrivaled in its own peculiar realm. It was indeed a fitting conclusion to the Leipzig master's "act of devotion" and it proved how perfectly that master combined in his own person "the note of ecstasy of the south" with "the note of philosophy of the north."

A reception was held after the recital and Dr. Arthur Egerton introduced Mr. Weinrich to members of the society. Answering various questions, Mr. Weinrich took the opportunity of speaking about the baroque organ and clarified many points.

The next recital in the series will be given by Gerald Caron, organist of the Church of St. Jean-Berchmans, Rosemount, Montreal.

Columbus Post to Robert W. Schmidt.

Robert W. Schmidt, assistant organist and choirmaster at Grace Episcopal Church, New York City, has been appointed organist and choirmaster of Trinity Episcopal Church, Columbus, Ohio. He was at one time a choir boy at Grace Church. Mr. Schmidt will terminate his duties at Grace Church April 10.

From 1938 to 1940 Miss Harvey's programs literally "girdled the globe" when she served as organist-musical director of the international vesper hour over Boston's short-wave station WRUL of the World-Wide Broadcasting Foundation. At the same time she held the Samuel Carr scholarship for further organ study and research. Her most recent work has been with Nadia Boulanger, Carl McKinley and Walter Piston of Harvard. She has appeared in recital in various cities and at present is collaborating with W. Judson Rand, Jr., in a series of recitals on the new Aeolian-Skinner organ at Christ Church in Cambridge. Since 1940 Miss Harvey has been assistant to Dr. H. Augustine Smith, director of fine arts in religion at Boston University, and this year she is also organist-musical director of the newly inaugurated All-University Chapel at Boston University. For the last three summer sessions Miss Harvey has given lecture-recitals and courses in music appreciation at Dennis-on-Cape Cod, Boston University, and at the conference for church music at Wellesley College.

She is a member of the Alpha Theta Chapter of Sigma Alpha Iota and of the American Guild of Organists.

MAEKELBERGHE AND DANBY PLAY AT DETROIT CONCERT

Organ music both classical and modern was played at a concert sponsored by the Bohemians of Detroit Jan. 31 on the large Casavant organ in the auditorium of the Detroit Institute of Arts. August Maekelberghe played the classical part of the program and Edgar Danby compositions of a later day. As both of these men are organists of outstanding capability, the program attracted more than ordinary interest. The organ numbers were supplemented by singing by the Wayne University A Cappella Choir of sixty voices, directed by Harold Tallman. Mr. Maekelberghe played the Bach-Vivaldi Concerto in G major, the Wesley Gavotte, Mailly's "Paques Fleures" and the Chorale in A minor by Cesar Franck. Mr. Danby's numbers included the Prelude and Fugue in B by Dupré; "Monstra Te esse Matrem," Dallier; Scherzetto, Vierne, and Sowerby's Toccata in C.

J. D. Callaghan, music editor of the *Detroit Free Press*, gave the concert an appraisal in which he commented as follows: "The Concerto was one of those concise compositions of the period, played with the utmost delicacy of feeling. It was, in the listener's estimation, the most effective of Mr. Maekelberghe's presentations."

Of the performance of Mr. Danby he wrote: "Mr. Danby has a definite feeling for the interpretation of this type of music, and the audience, made up for the greater part of practicing musicians, seemed to relish his rendition."

At the First Baptist Church of Philadelphia Feb. 15 Walter Baker conducted a performance of the Cesar Franck Mass in A major, with chorus, orchestra and organ. March 1 he will give Rossini's "Stabat Mater" and March 15 the Verdi "Requiem."

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NORDEN TWENTY YEARS IN PHILADELPHIA SYNAGOGUE

N. Lindsay Norden has completed twenty years as organist and choirmaster of Rodeph Shalom Synagogue, Philadelphia. During that time he has composed four services for the synagogue—an Atonement Eve service, an evening service for the Sabbath, a Sabbath morning service and a service for the three festivals. The last two of these have been published.

The Rodeph Shalom choir operates on a choir school plan, each member receiving private and class instruction in voice, theory or organ, and sight-singing and ear training. This is the ninth season for the choir under this plan. There are twenty members. Through the kindness of a member of the congregation the choir attends the concerts of the Philadelphia Orchestra, three members attending every other week.

Mr. Norden has made a number of Hebrew arrangements. Gray published "Benediction" and "Who Is Like unto Thee," Birchard has brought out "The Lord God Is Merciful" and has another arrangement coming out—"An Old Prayer"—and an original composition, "Our Father, Our King."

Mr. Norden is also organist and choirmaster of Christ Church and St. Michael's, Germantown, and was formerly conductor of the Germantown Symphony Orchestra, the Brahms Chorus of Philadelphia and the Reading Choral Society.

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Many Sources Yield Parts for Organ Built in Rockford Residence

Marvin O. Alden of Rockford, Ill., has nearly completed a task undertaken in August, 1940, when he began work on an organ for his home. The instrument, with nine ranks of pipes and nearly 800 pipes, embodies parts of organs procured from various sources and has been assembled into an instrument of tonal variety and ample resources. All the parts were re-built and put in good order with the assistance of Al Thurnberg and John Byington, Rockford organ expert, in whose shop some of the work was done.

In tracing the original sources of the parts that make up the instrument one finds that the chests are from the Orpheum Theater, Rockford. These were completely overhauled and adjusted by Mr. Alden before installation. The console was formerly in a church in Ashton, Ill., and was of the pneumatic type. All the pneumatic action was discarded. Modern electric action was then installed throughout the console. The stop-keys also were discarded and thirty stop tablets were installed in their place. The console, therefore, is up-to-date. It is finished in oak and mahogany. The console is in the living-room and is connected with the organ by a cable containing over 200 wires. The organ itself is in a small room just off the dining-room. This room is filled with pipes. In some cases it was necessary to miter the pipes because of their length.

Some of the pipes in the organ have a very interesting history. One set in particular, the viola da gamba, was obtained from the Emmanuel Lutheran Church parish hall. These pipes were made in 1863 by a now extinct organ firm in Boston. The organ for which they were made was originally in the old Second Congregational Church and was said to be one of the oldest instruments west of Chicago. It was dedicated the night Lincoln was assassinated, according to local history. Other pipes are from the old Orpheum Theater organ, while the vox humana is from the Midway Theater. Because of its length, the longest pipe in the organ had to be placed on the floor under the chests.

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SWELL.

Vox Humana, 8 ft.
Stopped Diapason, 8 ft.
Muted String, 8 ft.
Flute, 4 ft.
Harp Celesta (prepared for).
Tibia Clausa, 8 ft. (prepared for).

PEDAL.

Bourdon, 16 ft.
Flute, 8 ft.

Mr. Alden is a confirmed organ "fan." He and his wife visited Sweden in 1937 and at that time had an opportunity to play and inspect a number of fine organs. He was privileged to play the great four-manual in Upsala Cathedral, built in 1883. The church has a seating capacity of more than 3,000. While in Stockholm he was taken on an inspection tour of organs of that city by Pehr Lundgren, organist of Brännkyrka. Among the famous ones visited was the one in Högalid Church. This is really composed of three separate organs. The main organ and console are in the rear gallery; there is a small organ in the front of the church near the altar, used to accompany the minister singing the ritual, and along the side aisle on the main floor is a third organ, used to accompany the congregational singing. All the organs are played from the one console in the rear gallery. The organ in Statshuset also was visited. This is in Bla Hallen, on a small balcony close to the ceiling of the large auditorium.

The oldest organ in Stockholm was seen in the Finiska Kyrkan, which stands across the way from the Royal Palace on Slottsbaken. This instrument was built

MARVIN O. ALDEN AT ORGAN IN HIS ROCKFORD, ILL., HOME



in Germany in 1793. The unusual thing about it was the fact that it had black "white" notes and white "black" notes. Down in Smaland, one of the most interesting organs was in Tveta Church. Construction of this church was begun in 1080. The organ was found to be very small, but it had an unusual tone. It was necessary to have someone pump it as there was no electric blower. This is the church Mr. Alden's father attended as a boy and many of his relatives still attend it every Sunday.

During the summer of 1937 the organ in Englebrecht Church in Stockholm was undergoing repair, so there was no opportunity to hear it. Other organs seen and heard on the trip were in Stor Kyrkan, Jacob's Kyrka and Johannes Kyrka, Stockholm.

Mr. Alden formerly broadcast over the local radio station in Rockford from the Coronado Theater and is at present active as organist for special occasions. He served last spring as organist for the young people's conference held at the Armory. This convention attracted young people from all over the nation and capacity crowds of 5,000 attended every meeting. Mr. Alden presided at the organ for all sessions.



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Carol, Hymn-Anthem Displacing the Big Anthems at Easter

By HAROLD W. THOMPSON, Ph.D., L.H.D.

The carol and the hymn-anthem seem to be displacing the big Easter anthem, just as they have done at Christmas. This may be because we turn to the same melodies of the folk at times of stress; it may be because we are moving toward simplicity in our worship, abandoning what is showy and secular. At any rate, the best new issues for Easter seem to illustrate this trend.

One of the most interesting is a carol by Kemmer called "I Heard Two Soldiers Talking" (Gray), with a text by Theodosia Garrison that is certainly the most unusual and moving to be set for this Eastertide. The second stanza is for alto solo; the third has a descant. A quartet could manage to give an impressive performance, and any type of choir will be sure to like it.

Morten J. Luvaas calls "Rejoice, O Earthborn Sons of Men" (Galaxy) an anthem, but its accompanied melody is derived from a German folk-tune of vigorous quality, developed in nine pages of healthy and jubilant music, with interesting little organ interludes. Again a quartet can be used, though I would prefer a chorus.

Marryott's "Sing with All the Sons of Glory" (Gray) is an unaccompanied carol in six pages for chorus in eight parts, opening with the men. It has fine, swinging rhythm and a big climax at the close.

"Christ Has Arisen" (Ditson) is an unaccompanied carol in four parts on a fifteenth century French tune, adapted and arranged by Edith Campbell. I like it well and wonder whether it would not be more effective if sung in two-four time instead of four-four—but that is not my business to decide.

Dr. Whitehead has a set of "Three Easter Carols" (set 2), published by Gray. The first two are melodies previously harmonized by Bach; the third, which I like best for its rugged quality and sonorous alleluias, is called "Finished Is the Battle Now." All three should be sung by an unaccompanied chorus.

There are two Goldsworthy numbers, the one which I prefer being entitled "Easter Dawn" (Gray). The unusual text for this anthem concerns the recognition of Christ by Mary. The easy but atmospheric music illustrates well the words. Because of the lyrical quality this can be done by a quartet. I wish that Mr. Goldsworthy would make a setting for solo voice.

His other number is called "Christ the Lord Is Risen Today" (J. Fischer), a graceful accompanied anthem for two-part choir.

"Joy Dawned Again on Easter Day" (Ditson, 1941) is a short unaccompanied anthem by Nagle with his usual vigor and skill in part-writing, preferably for a chorus. There is nothing namby-pamby about this wholesome music.

T. Carl Whitmer's "I Am the Resurrection" (Schmidt) is an anthem of ten pages with the composer's feeling for the dramatic. It has a high solo and is perhaps the best example of the "big anthem" for which all choirmasters used to look at this season. It is dedicated to Willard I. Nevins and his fine choir and needs a good mixed chorus. One stanza is for high solo.

Two other numbers deserve mention. Mr. Shure's "Easter Alleluia" (Ditson) is a short unaccompanied work for SSA. Professor Russell H. Miles has a pretty unaccompanied carol, preferably for chorus, entitled "Hark! Ten Thousand Harps and Voices" (Ditson, 1941).

This is the place to mention a book entitled "Lent Easter Cycle" (Kjos) of chorales by Bach, edited by Otto, Leopold and Rilling. The twelve numbers are arranged according to the liturgical calendar and there are pleasant organ introductions. Three chorales are for Easter. I regret that the German titles have been omitted; most of us still identify them in the language which Bach used.

Compositions for Lent

I am glad to meet a Canadian organist, John J. Weatherseed of St. George's Church and McGill University, Montreal,

through his new Lenten anthem, an accompanied one with text from Psalm 67, "God Be Merciful unto Us" (Boston Music Company, 1941). Though it begins in a prayer for mercy, it swings into praise and a feeling of confidence in the future which is much needed just now. The organ part is decidedly interesting and the vocal writing will be effective with a chorus.

E. S. Barnes has reprinted separately the charming little Introit from his Communion Service in F, "Jesus, the Very Thought of Thee" (Ditson). This short work, with soprano solo *ad lib.*, can be sung well by a quartet.

The firm of Hall & McCreary in Chicago has a number of new anthems useful in Lent, the most original of which is Marryott's "None Other Lamb," with lovely text by Christina Rossetti. You need a medium voice for solos, and a chorus that can sing well unaccompanied. The harmony will seem a little lush for severe taste and is not of the robust kind usually employed by this composer, but it is probably appropriate to the text and it will certainly be effective.

Other anthems from the same publisher include "I Cry unto the Lord," by Arthur Potter, an easy and somewhat old-fashioned work that ends triumphantly. There is also "Attende Domine" or "Look Down, O Holy God" by L. A. Dobbelt, unaccompanied, with chorale-like harmonies and slightly irregular rhythm. "Hear My Prayer," by Glenn H. Woods, can be divided into introits or responses after prayer; it is for unaccompanied chorus, with some divisions and humming effects.

Bernard Ledington's "Throned upon the Awful Tree" (Ditson) is a short and easy anthem that can be sung by a quartet, unaccompanied *ad lib.*; it is hymnlike in character. Professor J. W. Thompson's "Jesus, the Very Thought of Thee" (Presser, Church, 1941) is another quartet anthem of a tuneful sort, with SA solos. Still another number for quartet is Hosmer's "Out of the Depths" (Ditson, 1941), with solo for low voice; it might have been written fifty years ago.

In the important Desoff Choir Series (Music Press) there is François Couperin's "Troisième Leçon de Ténèbres," a setting of part of the Lamentations of Jeremiah for two women's voices, solo and chorus, and continuo (organ, harpsichord or piano). Although the music is rather florid for present taste, it looks interesting.

Other Anthems

Russell H. Miles has an anthem called "Crown Him with Many Crowns" (Schmidt) which manages to combine the tunes of the well-known hymn to those words with the melody of "Holy, Holy, Holy." It is a stunt, but it seems to come off pretty well.

Roland Diggle's "Upon the Hills" (C. Fischer, 1941) is an anthem for unaccompanied chorus with a very poetical text by John Skelton which tells of God's sheep coming home at eventide.

Harold V. Milligan has arranged the final chorus of Gounod's "Gallia" to the words of the Palm Sunday hymn "Ride on in Majesty" (Schmidt). The two stanzas might make an effective short processional or recessional. This is for unison singing, but reaches at least to high F.

Paul Ambrose's "Hosanna to the Living Lord" (Schmidt) is now arranged for SSA, unaccompanied *ad lib.* This might make an effective number for Palm Sunday. Bishop Heber's text is one of his finest, and the music is melodious.

Vocal Solos

Graham Godfrey has two solos that are well planned for the voice, though not very original; in other words, the best recent things of their type. One is "None Other Lamb" (Ditson, 1941) for medium voice, useful for Lent; the other is "Ho! Everyone That Thirsteth" (Ditson, 1941), one of the rare numbers for a real bass, though baritone or alto may be preferred.

Claude Fichtorn's "A Prayer of Supplication" (Presser), for medium voice, is an easy and tuneful number for Lent and time of trouble. I think that an alto will do it best.

Miss Lucke's "O Lord, I Pray" (Church-Presser) is a solo for medium voice with unusual text by Maltbie D. Babcock, praying not to be served but to serve, not to be loved but to love. David

Marshall's "Only a Step" (Ditson) is a "heart song" for medium voice.

Dr. Dickinson has arranged for low solo "Lord to Thy Throne," by Haydn (Gray). It is naive music, tune and accompaniment, but if the Dickinsons like it, it must have merit.

New Organ Solos

There are two notable sets of pieces on hymn-tunes. Seth Bingham's "Twelve Hymn-Preludes" (Gray) are all short, two or three pages in length, and include such well-known tunes as "Martyr" and "Toplady." They are charming and can be used as preludes, offertories or postludes in services in which the hymns are sung; the original keys are kept. I have seen only the first six, which are published in a volume as set 1. In each case the composer has let us hear the melody. As one of the most enthusiastic of Dr. Bingham's admirers, from his very first compositions, I beg him to abandon the clumsy word "registrate"; if not for my sake, for Yale's and Columbia's.

The other set is Sowerby's "Meditations on Communion Hymns" (Gray), six of them published together, running in length from three and a half pages to eight, and including "Picardy," "Pange Lingua" and a surprisingly tuneful and easy one on "There Is a Green Hill." They are more difficult, for the most part, than the set by Bingham, and have the advantage of longer development, but they seem to me no more original. I congratulate Mr. Gray, who also publishes "Two Lenten Preludes" by Canon Douglas, a chorale prelude on "Herzlich tut mich verlangen" and a Partita on an eighteenth century melody for the "Stabat Mater." The first is two pages in length, the other runs to four pages of sound music.

Professor Richard Gore's Canonic Toccata on "Ye Watchers and Ye Holy Ones" (Gray) will make a good companion for the Farnam Toccata used at Easter. The only fault to find with it is that it is only three pages in length. See it.

In a new "Standard Series of Organ Compositions" (Gray) you can get Handel's "I Know That My Redeemer Liveth" and "Hallelujah Chorus" together, the popular "Easter Morning" by Malling and Karg-Elert's Chorale Improvisation on "Now Thank We All."

Walter T. Chambers at New Post.

Walter T. Chambers recently resigned as organist and choirmaster of the Church of the Annunciation, Philadelphia, to accept a similar position at the Church of the Atonement. Mr. Chambers is a native of Doylestown, Pa., and received his organ instruction from William T. Timmings and Charles M. Courboin. He also came under the influence of Harold W. Gilbert.

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Death of Dr. William C. Covert

Last month this column recorded the election of Dr. William Chalmers Covert as president of the Hymn Society of America for the current year. Just a fortnight later we were shocked by the news of his sudden death, which occurred Feb. 4 at the age of 77.

The passing of Dr. Covert will be felt keenly by the leaders of many splendid causes to which he was committed, but by none more than those of this society. As pastor, Christian educator and a director of the Presbyterian Theological Seminary of Chicago, he had always stressed the content and conduct of public worship—for young and old alike.

The project for revising the Presbyterian Hymnal was broached during his secretaryship of the Board of Christian Education of that church, which was the body charged with issuing all of its hymn-books. The following names are associated with this important undertaking. Dr. Clarence Dickinson was its musical editor-in-chief, ably assisted by Dr. Calvin W. Laufer, and at their disposal was the heritage of the late Dr. Benson's eminent labors. The success of the whole enterprise, however, was due largely to Dr. Covert and the book received a warm welcome when it appeared in 1933. The next task was to prepare an adequate commentary on the new hymnal. Enlisting the collaboration of thirty-nine clergymen and church musicians, who prepared the biographical and other material as a labor of love, Dr. Covert assembled it in the "Handbook to the Hymnal," which was issued under his editorship in 1935. A splendid feature of this book was the inclusion of valuable comments on the significance and message of the hymn texts and also of the tunes, including helpful suggestions for their interpretation.

Dr. Covert was a founder of the Philadelphia Hymn Society, serving also as its only president until his death. Last year, while vice-president of the Hymn Society of America, he proposed that it participate in the Lowell Mason sesquicentennial to be held in January, 1942.

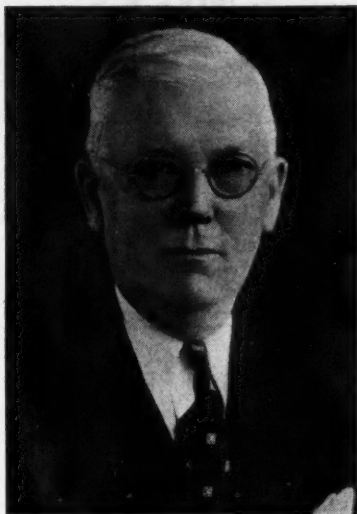
Dr. Covert's interests covered a wide field. At an age when some would have been reducing their commitments, he not only continued many activities relating to his beloved church, of whose General Assembly he had served as moderator in 1935, but was vice-chairman of the Save-the-Children Federation and chairman of the National Protestant Committee on Scouting. To both of these he gave much time and thought until the very end.

Dr. Covert was a true friend of the church musician. In 1936 he addressed the American Guild of Organists on the subject of hymns, organs and humanity at its general convention in Pittsburgh, and he was often a welcome guest at Guild chapter meetings. He believed in the ministry of music in the churches, and was outspoken in his demand for better worship music for the young. He was a thorough progressive, seeking the best wherever it was to be found—in things both new and old.

During the 1930's Dr. Covert promoted many forums on worship and music in presbyteries all over the country. They bore the stamp of his earnest and sound worship sense. It was the writer's privilege to share in several of them. He was also called upon to prepare orders of worship for many important occasions. He had a rare liturgic sense and a wide acquaintance with liturgic forms and usages. We are proud that one of his last orders of divine worship was designed for the Lowell Mason celebration.

Shortly before his death Dr. Covert had yielded to an emergency request to

DR. WILLIAM C. COVERT



prepare a devotional booklet for churches all over the country to give or send to their men who were with the armed forces. This was at the request of the Christian Commission on Camp and Defense Committees of the Federal Council of Churches, acting with the Home Missions Council. He was planning it as a "spiritual almanac" for service men. In a letter to the writer he said that this task would claim his entire strength until "the dead-line of Feb. 9," and it was his very last assignment.

No one hailed the present revival of interest in worship throughout the nation with greater enthusiasm than did Dr. Covert. He earnestly desired that "hymn singing may come again into the place it held in the Apostolic Church and in the Church of the Reformation." Through the Hymn Society of America he hoped to aid in this movement, and we looked forward eagerly to his leadership as its president. The challenge of that task still remains, and the Society hopes that many friends who have known Dr. Covert and worked with him in this field will become its partners in carrying on the program to which he was so deeply committed.

REGINALD L. McALL.

EUNICE LEA KETTERING'S WORKS MAKE UP PROGRAM

A program of compositions of Eunice Lea Kettering, M.S.M., F.A.G.O., was presented before the Ashland Music Club, Ashland, Ohio, at the Mr. and Mrs. F. E. Myers memorial home on the evening of Feb. 12. The creative talent of Miss Kettering, who is head of the music department at Ashland College, was illustrated at the recital. She opened the program with her Etudes in F sharp minor and B major for piano. The Ashland College Chapel Choir sang "Valley Forge," a setting of a poem by Evelyn Norcross Sherrill. Music to several of Vachel Lindsay's poems were sung by Dorothy Brown Garrigus, soprano, the choir and a group of women's voices. A double quartet of men sang "Tennessee Mountain," the words by Claudia Lewis. Another number was a Scherzo from a "Suite for Two Pianos," played by Anna B. Stuckey and Elva B. Shank.

Miss Kettering has received notice that her a cappella composition for mixed voices entitled "Valley Forge" has been accepted for publication by the H. W. Gray Company. At the same time Gray will publish her "Spring Journey," a composition for women's voices.

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NEW ORGAN IN MILWAUKEE CHURCH OPENED BY BARNES

William H. Barnes gave the dedicatory recital in connection with a vesper service Jan. 25 on the new organ in St. Stephen Lutheran Church, Milwaukee, Wis. This is a three-manual instrument and in it are incorporated a number of sets of pipes from the church's old organ, revoiced. Everything else in the instrument of 1,990 pipes is entirely new except the case. The work was done by the Wangerin Company.

Dr. Barnes demonstrated the resources of the organ with this program: "Grand Choeur Dialogue," Gigout; "Sheep May Safely Graze," Bach; "Come, Sweet Death," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; Sketch in D flat, Schumann; Cantabile, Franck; Toccata in G minor, Matthews.

The stop specification of the organ is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 12 pipes.
 *Diapason, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 notes.
 Gedeckt, 8 ft., 73 notes.
 Octave, 4 ft., 73 pipes.
 *Rohr Flöte, 4 ft., 73 pipes.
 *Twelfth, 2 2/3 ft., 61 pipes.
 *Fifteenth, 2 ft., 61 pipes.
 Chimes, 25 notes.

SWELL ORGAN.

*Violin Diapason, 8 ft., 73 pipes.
 *Melodia, 8 ft., 73 pipes.
 *Salicional, 8 ft., 73 pipes.
 *Voix Celeste, 8 ft., 64 pipes.
 Geigen Octave, 4 ft., 73 pipes.
 Triangulaire Flute, 4 ft., 73 pipes.
 Triangulaire Flute, 2 ft., 61 notes.
 *Mixture, 4 ranks, 244 pipes.
 Fagotto, 16 ft., 12 pipes.
 Trumpet, 8 ft., 85 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.

CHOIR ORGAN.

*Dulciana, 8 ft., 73 pipes.
 *Gedeckt, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 85 pipes.
 Gemshorn Celeste, 8 ft., 61 pipes.
 Rohr Flöte, 4 ft., 73 notes.
 Gemshorn, 4 ft., 73 notes.
 Octave, 4 ft., 73 pipes.
 Rohrnazard, 2 2/3 ft., 73 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Larigot, 1 1/7 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
 *Diapason, 16 ft., 44 pipes.
 *Bourdon, 16 ft., 44 pipes.
 Gemshorn, 16 ft., 32 notes.
 Octave, 8 ft., 32 notes.
 Bourdon, 8 ft., 32 notes.
 Gemshorn, 8 ft., 32 notes.
 Trumpet, 16 ft., 32 notes.
 Fagotto, 16 ft., 32 notes.
 Trumpet, 8 ft., 32 notes.
 Trumpet, 4 ft., 32 notes.
 Chimes.

*Pipes from old organ.

Oscar Albers, organist of St. Stephen's Church, presided at the organ for the vesper service.

Goes to Christ Church, Philadelphia.

Francis Murphy, Jr., has been appointed organist and choirmaster at historic Christ Church in Philadelphia to succeed Robert Cato, who has accepted a similar post at the Church of the Ascension, Pittsburgh. Christ Church is one of the oldest churches in America, dating from 1695. The present building dates from 1727. The organ is a four-manual Aeolian formerly in the residence of Cyrus H. K. Curtis in Wyncote, Pa. Mr. Murphy is a native of Philadelphia and studied organ with Newell Robinson and Alexander McCurdy. He had been for sixteen years organist of the Church of St. Jude and the Nativity.

JENNINGS

Music of expressiveness and grave beauty was voiced last night on Northrop Auditorium's huge organ

Mr. Jennings gave the Prelude and Fugue (G major) energy and forward motion, wove its polyphonic web with ease and dexterity. . . . The program concluded brilliantly with Reubke's Ninety-fourth Psalm. . . .

—John K. Sherman in Minneapolis Star Journal, November 14, 1941.

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Six Lenten Recitals on New Christ Church Organ in Cambridge

W. Judson Rand, Jr., organist and choirmaster of Christ Church, Cambridge, Mass., has arranged a series of six Lenten recitals, played on Fridays at 4 o'clock on the new Aeolian-Skinner organ. The first of the series took place Feb. 20. The performers and their programs are announced as follows:

Feb. 20—W. Judson Rand, Jr.: Fugue in E flat ("St. Anne"), Chorale Preludes, "O Man, Bemoan Thy Grievous Sin" and "Blessed Jesus, We Are Here," Bach; Prelude and Fugue in E minor, Bach; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Chorale Prelude, "What God Does Is Well Done," Walther; "Le Jardin des Oliviers," Grunenwald; "Litanies," Alain.

Feb. 27—Charles Dodsley Walker: Prelude and Fugue in F minor, Bach; Largo, Trio-Sonata 2, Bach; Scherzo, Symphony 4, Widor; Chorale, Jongen; "Clair de Lune," Karg-Elert; Finale, Seven Pieces, Dupré.

March 6—Mr. Rand: Partita, "O God, Thou Faithful God," Bach; Prelude, Fugue and Variation, Franck; "O Filii et Filiae," Farnam; "Esquisses Byzantines" ("Vitral" and "Chapelle des Morts"), Mulet; Toccata, "Lord Jesus Christ, Turn unto Us," Karg-Elert.

March 13—Elizabeth-Marine Harvey: Two Chorale Preludes on "O Sacred Head Surrounded," Brahms; Chorale in B minor, Franck; Arabesque from "Twenty-four Pieces in Free Style," Vierne; Prelude, Air and Gavotte, Wesley; Prelude and Fugue in A minor, Bach.

March 20—Mary Crowley: Prelude and Fugue in B minor, Bach; Chorale Preludes, "When in Our Deepest Trouble" and "He Who Relies on God's Command," Bach; "Sheep May Safely Graze," Bach; Chorale in A minor, Franck.

March 27—Mr. Rand: Fugue on the "Kyrie," Couperin; Chorale Preludes, "To My Loving God" and "O God, Look Down from Heaven," Hanft; Toccata and Fugue in D minor, Bach; Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "O Sacred Head Surrounded," Bach; "Symphonie de la Passion" (Prologue and "Le Tumulte au Pretre"), de Maleingreau.

W. Judson Rand, Jr., organist and choirmaster at Christ Church, is also a member of the faculty of the New England Conservatory of Music in the organ department. He was formerly assistant organist at the Cathedral of St. John the Divine in New York. Charles Dodsley Walker, organist and choirmaster of the Harvard-Radcliffe Choir at Christ Church, is organist and choirmaster of St. John's Methodist Church, Watertown. He was formerly assistant organist at Trinity College, Hartford, and is doing graduate work in music at Harvard. Elizabeth-Marine Harvey is director of the chapel choir of Boston University and deputy organist at Christ Church. Mary Crowley is organist of St. Mary's Catholic Church, Cambridge, and organist for the Radcliffe morning services at Christ church.

LINCOLN, NEB., HAS FIFTH ANNUAL HYMN FESTIVAL

Lincoln, Neb., had its annual hymn festival, held at the Westminster Presbyterian Church, on the evening of Feb. 15, and for the fifth time demonstrated the possibilities of arousing interest in congregational singing under the leadership of united choirs. Singers and ministers from six churches joined to make the evening a success. In a preludial recital Myron Roberts of the First-Plymouth Congregational Church played the Fugue on the Credo by Karg-Elert and a Prelude on the "Vesper Hymn" composed by himself. Donald D. Ketting, minister of music of the Westminster Church, played the service and William R. Pfeiffer was guest precentor.

"Our custom is to assign each choir to a section of the nave in the very midst of the congregation, rather than to mass the choirs in the front," Mr. Ketting reports. "We believe that this helps congregational singing. Most of the hymns—especially the unfamiliar ones—are introduced by one of the choirs singing a stanza or two alone. This service is the climax of a hymn emphasis campaign in our rehearsals, starting after the Christmas holidays. I believe that this festival tradition is a wholesome thing for a church."

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HENRY OVERLEY CONDUCTED his St. Luke's Choristers of Kalamazoo, Mich., in their twenty-first annual concert, given Feb. 6 before 2,600 people at the Central High School Auditorium. It was a distinguished company, musically, that Mr. Overley, choirmaster of St. Luke's Episcopal Church presented—the choir boys, the Singing Lads, the alto, tenor and baritone adult sections and the instrumental and vocal soloists.

"Variety, musical spice and thorough-going musicianship were combined in what should be rated as among the best concerts the organization has ever given," says R. A. Patton in a review of the concert. "The effect of the evening was one of entire satisfaction."

Mr. Overley, one of the busiest choir-masters and organists in Christendom, enjoys the privilege of working with three choral groups of varying age levels. At St. Luke's he meets five classes of boys weekly, totaling an enrollment of 110. At Kalamazoo College he meets twice weekly with the "College Singers"—a group of fifty men and women of college age who are to visit Chicago on their spring tour. And every Monday evening he trains the Kalamazoo Male Chorus, a civic group numbering sixty-five men from 21 to 60 years of age.

Addresses by Mrs. Clarence Dickinson.

Mrs. Clarence Dickinson spoke on music and worship at the January meeting Jan. 18 of the American Guild of Organists and the Ministerial Association of Columbus, Ohio, in the Broad Street Presbyterian Church. From Columbus she went on to the annual Michigan pastors' conference and institute of church music held simultaneously at the University of Michigan, with Palmer Christian as

Holyoke's Own Dr. Hammond

[The following comment appeared in the column of "The Oracle" in the Holyoke Daily Transcript and Telegram on Feb. 4.]

Something happened this week that has a very real importance in the history of Holyoke since the early eighties. Our beloved Dr. William C. Hammond is now starting forth on his fifty-eighth year as organist and choirmaster for the Second Congregational Church. Men like Dr. Hammond, who use their lives as he has used his, for the glory of God through music, seem to live longer than other people and live greatly. Music doesn't grow old or get musty, or cracked or have to be repaired. Perhaps that is why men, and women too, who devote their lives to it do not grow old or musty. They have been writing and telling of the triumph of the long-lived organ masters ever since there have been organs in churches.

But Mr. Hammond has not been just organ master and choirmaster in the Second Congregational Church. He has been and is the organist and choirmaster of all Holyoke. His unifying influence in Holyoke for so near to three-score years is immeasurable. There are no idle hours in the busy days of Dr. Hammond now. He is interested in everything in the world that pertains to music. He has no end of satisfaction in knowing that all over this land the girls he has taught at Mount Holyoke for so many years are sending forth in double force the light of music that he gave to them. We see that long, swinging stride as he walks back and forth from his home to his studio every day. We see him pacing his beloved High Street, pausing for the new window effects, greeting his friends, shaking hands, and with that twinkling smile that makes those who ever had a contact with him a little happier that day. Fifty-eight years of doing that is a noble contribution to the life of Holyoke.

chairman of the church music institute. On Feb. 9 Mrs. Dickinson spoke at the joint dinner of the ministerial association and the American Guild of Organists in Hartford, Conn.

Music Educators in Milwaukee.

"Marking the thirty-fifth year of the Music Educators' National Conference, the biennial meeting at Milwaukee March 27 to April 2 not only will represent the strides taken by the school music program in general, but graphically illustrates the broad potentialities open to music education in the present emergency," says Fowler Smith, president of the conference and director of music education in the Detroit public schools and at Wayne University. The Milwaukee Auditorium will house most of the week's events, major features of which focus on American music and education in American democracy.

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New St. Gregory Hymnal

"The St. Gregory Hymnal and Catholic Choir Book," complete edition, revised and enlarged, including a 100-page supplement. Published by the St. Gregory Guild, Inc., Philadelphia, Pa.

This large and complete collection of approved English and Latin hymns, motets, masses and liturgical music for the various seasons of the ecclesiastical year was compiled, edited and arranged by Sir Nicola A. Montani, Knight Commander of the Order of St. Sylvester the Great. The 337 items or chant selections all have organ accompaniment. This revised edition, once more favored with the imprimatur of the Cardinal Archbishop of Philadelphia, is published on the occasion of the twentieth anniversary of the publication of the first edition.

Considered as a collection, this hymnal has many features that are worthy of commendation. It is a comprehensive work from the hands of a real church musician. It has a topical arrangement after the fashion of the "Westminster Hymnal." It offers a generous gleaming of typical melodies from sources heretofore neglected by American and English hymnologists, melodies or sacred tunes known and loved by French, Slovak, Polish, Italian, German and other Catholics. All are here given in their original form, with appropriate English texts and with organ accompaniments. The English section contains over 150 hymns, while the Latin section has some 300 liturgical hymns, motets, offertory pieces, litanies and other chants. The English texts are from approved sources and the translations are by recognized authorities. They are taken for the most part from the Breviary. Naturally, modern liturgical music is included, and, of course, it meets all the demands of the seasons. For choirs not using the Gregorian cantilena exclusively this section provides Latin texts for the Palm Sunday (harmonization by Schubert) and Holy Week responsories (by Michael Haydn), as well as other harmonized settings for the Three Hours' Agony, etc. Music for the Forty Hours' Adoration is complete; the same is true of the sung portions at confirmation and other Pontifical ceremonies, like the consecration, installation and visitation of a bishop. Another section offers appropriate devotional chants for the various ceremonies of receptions, professions, jubilees, novenas, etc.; there is even a special section for children's devotional music.

The editor has placed after each title and its composer the source of the tune or melody and data relative to the composer, author or translator. Indications are also given which serve to enlighten the choirmaster or organist as to the appropriate selection for each season, feast or religious function. There is for the organist, especially in the accompaniment, a constant pedagogical caution directing what is and what is not to be done, or what is to be avoided. These features are supplemented by rubrical notes. Very serviceable also are the devices used in many places where the editor gives in full the different acclamations sung by the celebrant, and, as well, the portion to be sung by the choristers.

In matters of organ accompaniments the compiler has rejuvenated many numbers, giving them a better harmonization. The accompaniments paired with items taken from Gregorian literature were written by the editor. They are modal and vitally rhythmical. A feature which is perhaps new to many, and is bound to arrest the attention of the choristers, is the treatment accorded passages in some masses—for example, at the words "Et incarnatus est" in the "Benedictus" and again in the "Pie Jesu" from the sequence "Dies Irae," etc.

"The St. Gregory Hymnal and Catholic Choir Book" is certain to have, as it deserves, a large circulation. Mr. Montani is rendering for a second time a splendid service to American choirmasters and organists and the St. Gregory Guild should be complimented. The first edition was used in so many dioceses and countries, even being translated into Japanese and Chinese, and the Library of Congress of Washington adopted it as the representative Catholic hymnal and issued it in Braille.

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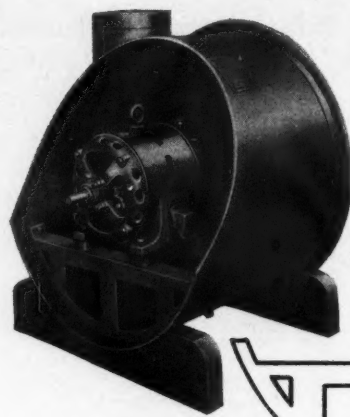
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Anton Gottfried, Figure in Organ Field, Reaches Four-Score

Anton Gottfried, prominent citizen of Erie, Pa., celebrated his eightieth birthday on Feb. 10. Mr. Gottfried is still active daily in his business, particularly in the voicing of pipes.

Mr. Gottfried received his education in Europe and with his wife came to America in 1888, locating in Philadelphia. In 1895 he moved to Erie and established his organ supply house on the third floor of what was then the Felgemaker pipe organ factory. A few years later he built his own factory at Nineteenth and Myrtle Streets, where he still operates his business. Mr. Gottfried founded the A. Gottfried Company in 1890 and upon its incorporation in 1919 became its president, which office he is still holding. Last year his firm celebrated its fiftieth anniversary.

For many years Mr. Gottfried has been recognized as an authority on the construction of organ pipes and several new stops created by him are in organs throughout the United States and Canada, as well as in Europe, Africa and Australia. He has also invented and patented several new methods of pipe construction. During his career he has built some outstanding organs, such as the one installed in the National Church of the Universalist denomination in Washington, D. C., and the large one in the First Church of Christ, Scientist, West Palm Beach, Fla., where the family had a winter home for many years. In recent years Gottfried organs have been installed in the following Erie churches: Sarah Hearn Memorial, Wayne Park Baptist, Glenwood United Brethren, Salem Evangelical, Delaware Avenue Baptist and First Presbyterian Church, Harbor Creek. At the present time a large organ is being built for the First Methodist Church.

Born on Feb. 10, 1862, Anton Gottfried spent his boyhood days in and near the ancient city of Heidelberg. Schooling and practical training under his uncle, a tinsmith, occupied his youth. At 18 he built his first organ. Anton studied in Basel, Switzerland, entering the famous Missionsschule Chrischona in 1883. He was connected later with August Lauckhuff in Weikersheim, Württemberg, Germany, and in 1885 became a member of the staff of E. F. Walcker & Co., in Ludwigsburg, Germany.

Well equipped through his organ building experience, he arrived in New York in 1888 with a letter of introduction to the Roosevelt factories. Stationed in their Philadelphia branch, Mr. Gottfried prepared a plan to start a factory of his own. This was the successful beginning of his career in America.

Mr. Gottfried and his wife, who died in 1928, had eight children, six of whom are still living: Mrs. Hilda Beyer, West

Palm Beach, Fla.; Mrs. Alfred C. Foerster, Kankakee, Ill.; Mrs. Charles Mathews of Erie; Mrs. Chester A. Raymond, Princeton, N. J.; Herbert R. Gottfried, Chicago, and Henry A. Gottfried, who is associated with his father in the organ business.

Lenten Music at St. Mary's-in-Garden.

At St. Mary's-in-the-Garden, New York, musical programs are being given in the undercroft of the church Sunday evenings during Lent. Good Friday at 11 a. m. the juniors will lead a litany procession and at 8 p. m. that day the seniors will sing Maundy's "Olivet to Calvary." Easter at 9:30 the juniors will sing a carol service and at 11 a. m. Gounod's communion service, Thiman's "O Heav'n's Eternal King" and Field's "Welcome, Happy Morning" will be sung. April 12 at 4 p. m. a festival service of junior and senior choirs will be held in St. Mary's or Holy Trinity to celebrate the festival service at the same hour held in Albany in connection with the biennial convention of the New York State Federation of Music Clubs.

Van Dusen Organ Club Program.

In the absence of the president, the meeting of the Van Dusen Organ Club Feb. 9 was opened by the honorary president, Frank Van Dusen. The program for the evening was as follows: Toccata and Fugue in D minor, Bach (Evaline Doeing); Little Fugue in G minor, Bach (Allan Borch); "In Summer," Stebbins, and Toccata in D minor, Nevins (Miss Evenson); Toccata and "Comes Autumn Time," Sowerby (Wilbur Held); Pastorale, Guilman, and Fantasie, Demorest (Miriam Clapp, organist); Peter Fife, pianist; Concert Variations, Bonnet (Wayne Balch); Pastorale and Finale, First Symphony, Vierne (Victor Mattfeld).

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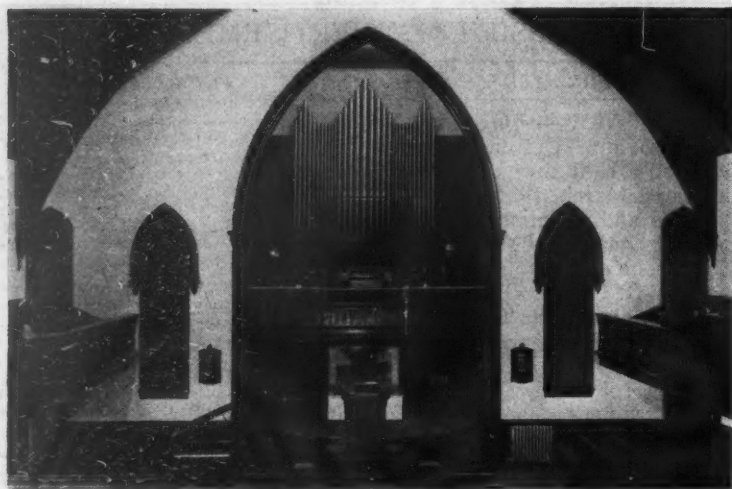
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